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ENGLISH EARTHENWARE

MADE DURING THE 17TH AND 18TH CENTURIES.

SIR ARTHUR H. CHURCH, K.C.V.O., F.R.S.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE.

1911.

Revised and reprinted 1911.

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MADE DURING THE 17TH AND 18TH CENTURIES.

SIR ARTHUR H. CHURCH, K.C.V.O., F.R.S.

M.A., D.Sc., F.S.A., PROFESSOR OF CHEMISTRY IN THE ROYAL ACADEMY OF ARTS IN LONDON.

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CONTENTS.

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PAGE

LIST OF ILLUSTRATIONS - - - - - ix

PREFACE - - - - - - - - - xiii

BIBLIOGRAPHICAL NOTES - - - - - xvii

CHAPTER I.

HISTORICAL INTRODUCTION.

Origins and Migrations of Ceramic Inventions - - - 1

CHAPTER II.

THE DEVELOPMENT OF POTTERY IN ENGLAND.

Ancient British — Romano-British — Anglo-Saxon — Mediæval — Tudor—Jacobean - - - - - - - - 5

CHAPTER III.

EARLY SLIP WARES.

Wrotham Ware—Toft and his Contemporaries and Successors—Moulded Dishes—Slip Tombstones - - - - 25

CHAPTER IV.

VARIEGATED WARES.

Marbled Ware - Combed Ware—Agate Ware—Tortoiseshell Ware - 33

CHAPTER V.

LAMBETH DELFT WARE.

Candlesticks—Wine-bottles—Coloured and Painted Delft—Dishes —Pill-slabs - - - - - - - - - 40

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PAGE

CHAPTER VI.

EARLY STONEWARES.

Dwight of Fulham—Place of York - - - - - - 50

CHAPTER VII.

ELERS' WARE.

John and David Elers—Red Ware—Introduction of Salt-glazing—John and Thomas Astbury - - - - - - - 57

CHAPTER VIII.

WHITE STONEWARE.

Salt-glazed White Ware of Staffordshire—Its Origin, Forms, Decoration—Notable Examples and Collections - - - - - 65

CHAPTER IX.

NOTTINGHAM STONEWARE.

Its Characteristics—Notable Examples - - - - - 80

CHAPTER X.

BRISTOL AND LIVERPOOL DELFT.

Two Delft Works at Bristol—Dated Pieces—Style and Decoration—Liverpool Tiles—Plaques and Bowls - - - - - 85

CHAPTER XI.

WEDGWOOD WARE.

Influence of Josiah Wedgwood on English Ceramics—Queen's Ware—Egyptian Black Ware—Jasper Ware - - - - - 94

CHAPTER XII.

TURNER AND OTHER IMITATORS OF WEDGWOOD.

John Turner—William Adams—Palmer—Neale—Elijah Mayer—Hollins—Spode—Wood—Davenport - - - - - 114

CHAPTER XIII.

STAFFORDSHIRE FIGURES.

Wedgwood—Voyez—Ralph Wood—Walton—Salt - - - 123

PAGE

CHAPTER XIV.

LEEDS AND OTHER YORKSHIRE POTTERIES.

Leeds—Rockingham—Don—Ferrybridge—Mexborough - - 127

CHAPTER XV.

SOME MINOR POTTERIES.

Ring's Bristol Ware—Brislington Lustred Ware—Isleworth—Hounslow—Jackfield—Herculaneum—Mortlake—Newcastle—Sunderland—Swansea—Yarmouth - - - - 133

CHAPTER XVI.

VARIOUS LUSTRED WARES.

Gold, Bronze, Copper, Silver and Platinum—Metal very thin—Wedgwood—Wilson—Other Makers - - - - 146

INDEX - - - - - - - - 151

LIST OF ILLUSTRATIONS.

V.A.M.—Victoria and Albert Museum (South Kensington) now includes the Schreiber Collection, S.C., and the Jermyn Street Collection.

B.M.—British Museum (Bloomsbury) now includes the Franks Collection and many specimens from the Willett Collection.

H.W.—Mr. Henry Willett's Collection in the Brighton Museum.

FIG.		COLLECTION.
1.	Sepulchral Urn: Ancient British	V.A.M.
2.	Vase of Glazed Slip Ware: Romano-British	B.M.
3.	Glazed Tile: Monmouth Priory, 15th century	B.M.
4.	Glazed Tile: Great Malvern, 15th century	B.M.
5.	Pavement Tiles: Keynsham Monastery	V.A.M.
6.	Pavement Tiles: Bitton; Bristol Cathedral	V.A.M.
7.	Pitcher of Green-glazed Ware: Early English	H.W.
8.	Pitcher with Applied Ornament: Early English	H.W.
9.	Jug, Green-glazed Buff Ware: Tudor period	V.A.M.
10.	Stove Tile, Green-glazed: Elizabethan	B.M.
11.	Candlestick, Glazed Red Ware, 1651	B.M.
12.	Tyg with Three Handles	V.A.M.
13.	Tyg, Wrotham Ware	V.A.M.
14.	Platter, Toft's Slip Ware	V.A.M.
15.	Platter, Moulded Slip Ware	B.M.
16.	Platter, Moulded Slip Ware	B.M.
17.	Platter, Moulded Slip Ware	B.M.
18.	Fountain, Slip Ware, 1678	B.M.
19.	Platter, a Fragment: Slip Ware	V.A.M.
20.	Bowl, Slip Ware, 1755	V.A.M.
21.	Tyg, Slip Decoration, 1707	B.M.
22.	Posset Pot, Two Handles, marbled, 1682	V.A.M.
23.	Piggin, Fine Marbling	V.A.M.
24.	Posset Pot, Two Handles, combed pattern	V.A.M.
25.	Sauceboat, Agate Ware	V.A.M.
26.	Tea Pot, Astbury Ware	V.A.M.
27.	Jug by J. Voyez, "Fair Hebe"	V.A.M.
28.	Teapot, pierced Shell, Tortoiseshell Ware	V.A.M.

FIG.		COLLECTION.
29.	—Tea-Canister, "Pine-apple" Ware	S.C.
30.	—Teapot, "Cauliflower" Ware	S.C.
31.	—Bowl and Cover, Tortoisehell Ware	V.A.M.
32.	—Candlestick, Lambeth Delft, 1648	V.A.M.
33.	—Wine-Jug, Lambeth Delft, 1662	V.A.M.
34.	—Platter, "The Temptation of Eve": Lambeth Delft	B.M.
35.	—Platter, "Jacob's Dream": Lambeth Delft	B.M.
36.	—Platter, "William III.": English Delft	V.A.M.
37.	—Statuette, "Lydia Dwight": Fulham	V.A.M.
38.	—Bust, "Prince Rupert": Fulham	B.M.
39.	—Figure, half-length, "Lydia Dwight": Fulham, 1673–4	V.A.M.
40.	—Cruche: Fulham	S.C.
41.	—Jug, Brown Stoneware: Fulham (?)	B.M.
42.	—Jug, Stoneware: Fulham	S.C.
43.	—Cup of Place's Stoneware	V.A.M.
44.	—Teapot, Style of Elers Red Ware	V.A.M.
45.	—Teapot, Drab and White Salt-Glazed Ware	V.A.M.
46.	—Flask, White Salt-Glazed Ware	S.C.
47.	—Flask, enamelled in colours, White Salt-Glazed Ware	S.C.
48.	—Sweetmeat Tray, White Salt-Glazed Ware	V.A.M.
49.	—Tea-Canister, White Salt-Glazed Ware	S.C.
50.	—Posset-Pot, Scratched Blue, White Salt-Glazed Ware	S.C.
51.	—Teapot in form of a House, White Salt-Glazed Ware	S.C.
52.	—Jug, Brown Stoneware: Nottingham	V.A.M.
53.	—Bear-Jug, Brown Stoneware: Nottingham	V.A.M.
54.	—Bowl, Bristol Delft	V.A.M.
55.	—Plate, Bristol Delft	V.A.M.
56.	—Bowl, Liverpool Delft	V.A.M.
57.	—Tile, Liverpool Delft	V.A.M.
58.	—Sauceboat, Wedgwood's Queen's Ware	V.A.M.
59.	—Fruit Basket, Wedgwood's Queen's Ware	V.A.M.
60.	—Lamp, Black Basaltes: Wedgwood	V.A.M.
61.	—Vase, Blue and White Jasper: Wedgwood	V.A.M.
62.	—Pedestal, Green and White Jasper: Wedgwood	V.A.M.
63.	—Portrait Cameo, Bergman, Blue and White Jasper: Wedgwood	V.A.M.
64.	—Portrait Cameo, Wedgwood, Blue and White Jasper: Wedgwood	V.A.M.
65.	—Jug, White Stoneware: Turner	V.A.M.
66.	—Vase, Granite Ware: Neale & Co.	V.A.M.

FIG.		COLLECTION.
67.	—Vase, Buff Terra-cotta: E. Mayer	V.A.M.
68.	—Group, "Vicar and Moses": Ralph Wood	V.A.M.
69.	—Group, "Mother and Child": Staffordshire (Wedgwood)	V.A.M.
70.	—Figure, "Fortitude": Staffordshire	V.A.M.
71.	—Statuette, "Winter": Neale & Co.	V.A.M.
72.	—Figure, Nun-Pigeon on Nest	V.A.M.
73.	—Bust, "Air": Leeds	S.C.
74.	—Basket, Cream Ware, Leeds	V.A.M.
75.	—Chestnut Basket, Cover and Stand, Cream Ware, Leeds	V.A.M.
76.	—Bust, "Admiral Lord Duncan": Herculaneum Pottery	S.C.
77.	—Vase, Swansea Ware	V.A.M.
78.	—Candlestick, Platinum Lustre: Wedgwood	V.A.M.

PREFACE.

To tell the story of English Ceramics concisely is by no means an easy task. The subject is large and has many aspects. I confess that I should find it hard to justify each detail of the plan I have adopted in this Handbook of English Pottery. Art Handbook I have tried to make it, but personal, local, and scientific elements have not been wholly excluded. Some sections of the subject have been more developed than others, partly, perhaps, through personal predilection, but partly, I believe, because of my conviction concerning their greater importance. Not every English potter of the 18th century is mentioned, even though there exist rare fragments of pottery impressed with his name. The collecting of inferior earthenwares and porcelains solely on account of their supposed scarcity meets with little encouragement in the pages that follow. A rare piece of pottery is worth attention when it marks a step in advance, or at least a new departure, but when it is clearly the inferior production of a mere imitator, or shows nothing but the decay of an art, it can scarcely demand more than mention and dismissal.

No attempt has been made to include all the wares of the early nineteenth century in this Handbook. Anything like a fair and adequate discussion of modern English Ceramics would have been impossible within the narrow limits of my pages. I have stopped somewhere about the end of the eighteenth century — a close chosen for its

convenience, yet not wholly arbitrary. For about the year 1790, the careful and elegant and rich wares which had held their own for nearly half a century were gradually displaced by more gorgeous productions covered with gilding, and possessing even less freedom and spontaneity than the works of Chelsea and Etruria, in fact, vulgar when not merely feeble. The decadence which then set in continued without intermission until the new renaissance of the middle of the nineteenth century. Since then International Exhibitions, loan collections, and the multiplication of Schools of Art have greatly changed the character of English ceramic productions.

So much as to the limitations of the present Handbook: a few words as to its method may now be given. A strictly chronological treatment of the subject proved to be as impracticable as one based on differences between the materials or "bodies" of the several kinds of wares discussed. So the contents of each chapter will be found generally to take up the productions of a single potworks, or else of a group of potters working in the same district, or producing the same kind of ware. The earlier fabrics will be found described in the earlier chapters, but where a pottery was long-lived the account is continued so far as is necessary and thus overlaps the descriptions of works started at a later date.

This handbook of English Pottery is in two parts or volumes—one treating of earthenwares and stonewares, the other of porcelain. Not that any precise classification or division of ceramic wares can be maintained. The complex silicates of alumina which are found in different clays and form the basis or characteristic ingredient of all earthenwares and stonewares and most kinds of porcelain may be so constituted naturally, or so modified by various degrees of heat in the kiln, or by diverse admixtures, as

to yield all sorts of transitional products. Such products range from the most opaque, porous, and soft earthenwares, such as brick or terra cotta, on the one hand, to the hardest and most translucent porcelains on the other. Stonewares, such as those made by Dwight of Fulham, and the jaspers of Wedgwood, form a connecting link between the two extremes, both in chemical constitution and physical structure. Then, too, the different glazes applied to the surface bring a new element of difficulty into any attempted classification.

The bibliographical notes in each handbook will enable the reader to apply directly to the sources from which much of my own information has been derived: and I must further acknowledge the obligation I am under to many collectors and friends. Foremost amongst these I cannot refrain from placing the late Lady Charlotte Schreiber, whose large and extensive collection was generously given to the Victoria and Albert Museum. For many years previously to 1884, *when this Handbook was completed and published, I had been accorded many opportunities of studying its treasures. Other helpers of whom we have been also bereaved were Dr. H. W. Diamond, Sir A. Wollaston Franks, Mr. W. Edkins, Mr. J. E. Nightingale, Mr. R. H. Soden-Smith, and Mr. Henry Willett. But I am glad to have a renewed opportunity of tendering my best thanks for the aid given me six and twenty years ago and on many subsequent occasions by Dr. C. H. Read, Mr. F. W. Rudler, and the officers of the Victoria and Albert Museum.*

A good many books on English Pottery have appeared since the two sections of this Handbook were published in 1884 *and* 1885. *I am indebted to some of these works for additions and corrections to my pages: I trust I have not omitted to acknowledge my obligations in these matters. If I have anywhere seemed to fail in this respect I would*

ask readers of the present edition of my Handbook to refer to the first issue of the work and to my Cantor Lectures of the year 1881, *and in this way to determine such questions of priority as may arise.*

A. H. C.

July, 1910.

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ENGLISH EARTHENWARE.

CHAPTER I.

HISTORICAL INTRODUCTION.

Origins and Migrations of Ceramic Inventions.

ALTHOUGH the pottery of the British Isles, regarded mainly from the artistic point of view, is the subject discussed in this manual, a few general remarks on the development of the ceramic industry may not be out of place at the opening of our introductory chapter.

It should be noted that the making of pottery requires more knowledge than that demanded for the fashioning and decoration of such natural materials as need no after-treatment in order to be used or to become fit for use. Objects made of clay require to be hardened by drying and heating, and, though more easily fashioned to begin with, are more troublesome and uncertain to complete than vessels of wood, stone, or horn.

Amongst the earliest forms of European pottery may be named the simple net-sinkers and spindle whorls from the most primitive of the pile-dwellings of the Swiss lakes. These belong to a pre-historic period, when the working and use of metals was still unknown. With the introduction of bronze, the ceramic handicraft, like most others, became marked by greater perfection and elaboration. That the making of pottery, however, had attained a considerable degree of excellence in very early

times, at least among the Eastern nations of antiquity, is proved not merely by ancient historical records but by the remains which have been discovered in the ruined cities and tombs of many Oriental lands. Babylonia, Assyria, Egypt, Persia, and China have furnished tangible proofs of the knowledge possessed by the ancients of the processes of the ceramic art, including the use of glazes and coloured enamels.

Babylonian glazed bricks have been found coated with enamels which, on analysis, were proved to owe their fusibility to silicates of soda and lead, their bluish-green colour to copper, their white opacity to tin, their yellow to antimony and lead (Naples yellow), and their brown colour to iron. The art of enamelling true pottery was of later introduction into Egypt, although the Egyptians had long been in the habit of coating natural stones and sandy or glassy frits with a blue or turquoise enamel, containing copper and soda. The very fine black glaze of certain Greek vases found in the Campagna, and dating from 700 to 200 B.C., has never been surpassed, perhaps never equalled, since. The same must be said of the "sealing-wax red" glaze on the fine hard so-called Samian pottery made in later times in Gaul, Germany, and Italy, and found so abundantly on the site of Roman stations in Britain. This red glaze is now known to have been produced by means of a solution of green vitriol. The varied but matt colours found on the Athenian *lecythi* of the period of perfection (B.C. 450 to 350), are not true glazes or enamel colours, but simply coloured clays or engobes, fired if at all, at a very low temperature indeed, and extremely friable.

The story of the development of the coloured decoration of pottery in India, Persia, and China has never yet been unravelled. That there was a close relationship in method

and material between some of the Egyptian enamels of which we have spoken, and the coloured glazes employed in Sindh and the Punjab for more than six hundred years, is evident. And that a great variety of beautiful coloured enamels and lustred glazes were used in Persia before the thirteenth century of our era is proved by the remains found in the ruins of Rhages, a city which was finally destroyed in the middle of the thirteenth century. Our knowledge of the making and decoration of pottery in China remains imperfect, but it seems that not till the eleventh century were any coloured enamels and glazes there employed save blue, turquoise, and celadon green, while many other colours were introduced so late as the seventeenth and eighteenth centuries. In tracing, however, the connection of European ceramics with the East we must not forget that very beautiful enamels and colours were brought into Europe as early as the eighth century by the Arab conquest of Spain. Yet, although, we can trace many of the later steps by which particular types of glazes, enamels, and decorative elements migrated from one country to another, becoming modified by local conditions, still the earlier stages of development and the original centre or centres of discovery remain obscure. But it is well to bear in mind that there exist certain natural and obvious methods and materials for decorating pottery which must have suggested themselves to workmen quite independently in countries and in ages widely separated. Examples of this phenomenon are constantly recurring. In this connection reference may be made to a fragment of pottery (now in the British Museum) from an ancient mound under a ruined temple at Gulistan, in the Pishin District of British Baluchistan. The decoration of this fragment is identical with that of many English slip wares of the seventeenth and eighteenth centuries. A

pale and dull red body has first received a white coating of slip, and through this the conventionalised design of a horse has been traced with a point, removing the white slip and revealing the brownish red clay body beneath. Then the whole has been glazed with a smooth bright rather yellowish glaze: some spots of puce, pale yellow brown, and green colours are due to manganese, iron, and copper respectively. Had this curious fragment been unearthed in England instead of in Baluchistan, it would have been at once assigned to a Staffordshire potter of the commencement of the eighteenth century. It would be easy to cite a multitude of similar instances in which close comparisons may be instituted between the ceramic products of distant lands and remote times.

In considering the development of the potter's art in the British Isles we naturally begin by inquiring, "What historical succession of ceramic remains, indigenous or foreign, can be traced in this country?" We have endeavoured to condense descriptions of Ancient British Pottery, of Romano-British Pottery, and of Anglo-Saxon Pottery into the few pages with which our next chapter opens.

CHAPTER II.

THE DEVELOPMENT OF POTTERY IN ENGLAND.

Ancient British—Romano-British—Anglo-Saxon—Mediæval—Tudor—Jacobean.

Ancient British Pottery.—Numerous examples are extant of the pottery made by the inhabitants of Britain before the coming of the Romans. They are generally found in the barrows or mounds raised over their dead by the ancient Britons, and are accompanied by bronze and bone implements, as well as by axes, arrow-heads, knives, etc. of stone or flint. Vessels of pottery are found with both burnt and unburnt bones—in the latter case they seem to have been placed near the head of the corpse.

The vessels found have been arranged, from their shapes, into four general classes, viz., cinerary urns, food vessels, drinking cups, and incense cups. With the exception of the first, these names are quite fanciful, for no evidence is forthcoming to show for what purposes these vessels were used, or why they were deposited with the dead. The cinerary urn, in some cases, contains the calcined bones of the cremated body, and occasionally, also, a number of burnt flints. In form it resembles somewhat an ordinary flower-pot, but its rim consists of a broad band sloping towards the top inwards. The food vessel is not dissimilar in form, but is more squat, and has, generally, a flat upper edge, with horizontal channels round the upper part, forming a neck. The drinking cups are of various shapes, a cylindrical or barrel-like form being perhaps more common than any other. They are

invariably of thinner fabric than the other sepulchral vessels: their edge is thin, and they are tall in proportion to their diameter. Of the incense cups it is difficult to give a general description, as they vary greatly both in form and size, but their most usual shape may be compared to that produced by placing two truncated cones base to base. Thus they diminish in size from the middle, both towards the top and towards the bottom; in height they rarely exceed three inches. These curious little vessels are often of very quaint forms; they invariably accompany deposits of burnt bones. Various conjectures have been made as to their use, but the most probable seems to be that of their having been used to carry the fire to light the funeral pile, a purpose for which the holes with which they are pierced would be of great use in keeping the fuel alight during its passage to the place of cremation.

The material of which all these vessels are made seems to have been a local clay. They are, in all cases, formed entirely by hand, without the aid of potter's wheel or lathe; they contain an admixture of fragments of stone which served to preserve the shape of the vases during the slight firing to which they were subjected. They are frequently spoken of as "sun-dried," but it is probable that they were always burnt, doubtless in an open fire, as many of them exhibit the partial blackening, with tinges of red, resulting from an imperfect firing process.

The methods used in the decoration of these ancient wares were very simple, though in some cases the result is highly satisfactory. The most common mode is that of impressing in the moist clay a twisted cord. Sometimes a point was used to scratch in the soft clay patterns similar to those formed by the cord. With these simple

appliances, an immense variety of combinations, generally of straight lines, was produced. In some of the more carefully made specimens, the potter has, however, used special and ingenious devices of his own. For instance, in the Greenwell Collection in the British Museum, there is a very beautiful food vessel which bears an elegant vandyke border produced by impressions side by side from the triangular end of a stick. Fig. 1 is a late British urn, almost plain.

There are strong reasons for believing that all these vessels were intended for sepulchral purposes only, and were never used as domestic utensils.

The Roman conquerors of Britain introduced many varieties of earthenware. Not content with importing the fine, smooth, red ware of Gaul, Germany, and Italy, the so-called "Samian," they imitated this pottery with some measure of success, using the native clays. In every place where they settled they employed local materials, often of a very poor kind, in the manufacture of coarse sepulchral urns to hold the ashes of their dead. And they developed, in a large number of localities, special and peculiar makes of earthenware, characterised by differences of material, decoration, or form. Some of these varieties of earthenware have been definitely assigned to particular places, not merely by the evidence afforded through the discovery of certain types in certain districts, but also by the surer testimony of Roman kilns still containing baked earthen vessels and surrounded by wasters and fragments of the same *fabrique*. By evidence such as this, one can classify, in great measure, some of the chief kinds of Britanno-Roman pottery into groups:—

Castor ware: made near Castor, the Roman Durobrivæ, in Northamptonshire, and on the River Nen and its tributaries, is either grey or yellowish brown, sometimes

with a slight reddish, dark brown, or dull black glaze: it is thin, hard, and well potted, and is ornamented with slip decoration, sometimes of white pipeclay. The forms are varied and elegant; many vases, unguentaria, and jars of good shape and decoration have been traced to these Castor potworks. Among such we may name three pieces, 1746–'01, 1750–'01, and 1821–'01, formerly in the Jermyn Street Collection.

New Forest ware: made near Crockhill, New Forest, Hampshire. The vases and bowls made here are of a porous but smooth ware of various shades of grey, buff, pale red, and brown, and have, in many instances, a dull purplish glaze, or thin reddish washes of a ferruginous pigment in the form of bands, circular ornaments, and waved stripes. Some of the pieces are decorated by large indentations on the surface. Characteristic examples are 1789–'01, 1790–'01, 1795–'01, 1797–'01, 1799–'01, from the Jermyn Street Collection, now transferred to South Kensington. This manufacture probably lasted until the beginning of the fifth century.

Upchurch ware: made of local clays in the marshes about the mouth of the Medway in Kent, near the village of Upchurch. The body of this ware is generally of a dark ash-grey or a slate colour, with a dull bluish-black surface. The blackish hue is traceable to the tarry matters given off from the fuel through the "smothering" of the kiln fire when the baking was nearly finished. The supply of air being partly cut off, the carbonaceous matters could neither burn nor escape, and, being absorbed by the ware, caused the iron in the clay to assume the black or bluish tints of imperfect oxidation. The dishes and vases made at Upchurch are found widely scattered over our island, and in some few instances seem to have been detected on the Continent. An unglazed or slightly glazed red ware

was also made at Upchurch. All the ornamental wares of this district are decorated with raised dots or bosses, or with incised lines variously arranged. There are many specimens of Upchurch ware, 1862–'01 to 1897–'01 from the Jermyn Street Collection, now transferred to South Kensington.

Besides the Roman kilns and sites of potworks already mentioned, others have been found in the counties of Lincoln, Oxford, Dorset, Somerset, Stafford, and York; but the wares of Castor, Crockhill, and Upchurch furnish the three chief characteristic types to which an immense number of Romano-British wares belong. Still it must be remembered that the buff ware employed largely for mortaria, the unglazed red ware seen in the various kinds of tiles, as well as the red, buff, and black tessellæ used in mosaic pavements were made in many different places in Roman Britain. The Romans also certainly made wares covered wholly or in part with a vitreous glaze, owing its greenish colour to the presence of iron protoxide; examples of this kind have been found in several Yorkshire and Oxfordshire localities. In this connection a small broken vase, shown restored in Fig. 2, found at Ewell in Surrey, at a depth of thirty-seven feet, may be referred to: it was presented to the British Museum by the late Dr. H. W. Diamond. Not only is the outside of the vessel wholly covered with a yellow glaze, but there are curved lines of a white pipeclay slip or engobe, also covered with the glaze, which has the appearance of being plumbiferous.

Anglo-Saxon Pottery.—Judging from the pottery made by the inhabitants of Britain after the departure of the Romans, the latter do not seem to have planted their art very firmly in the country. For it is not to be credited that if there had been a better ware commonly

made in England at the period of the Saxon invasions, these foreigners would have been content with their ungraceful and ill-made pottery. The Saxons apparently brought over their own patterns and workmen, and made, here in England, vessels of pottery similar in design to those to which they had been accustomed in their former home. This is amply proved by the discovery of a Saxon cemetery at Stade on the Elbe, described fully by Kemble in *Horæ Ferales*. A plate is there given in which Saxon urns found in England are placed side by side with those from the Elbe, that the great likeness between them may be more evident.

Saxon cinerary urns from the eastern or midland counties may be described as of a dark brown or grey clay, not turned on the wheel, of an ungraceful and somewhat globular form, with small mouths, and convex bases. Their decoration is of a simple character, consisting of incised lines, or bands of impressed pattern, generally repetitions of one or more stamps, *e.g.*, a rhombic arrangement of a number of small dots, a square divided by crossing lines, a fylfot, or a circle with wedge-shaped radii. A common feature is also the bulging out of the shoulders at intervals.

The relics accompanying vessels of this character comprise glass vessels and beads, combs of ivory or bone, shears, tweezers, and similar instruments, as well as buckles, brooches, or clasps of bronze.

The Saxon pottery found in the South of England differs even more from that found further north (in East Anglia) than do the other remains. The personal ornaments and implements of the southern counties show a refinement and artistic culture to which the Saxons further removed from the continent of Europe never attained.

From the shape of the vessels found, as well as from other evidence, it seems probable that cremation was not practised among them, and it may be that these remains belong to a period after cremation had ceased in the district.

The ware is well potted, turned on the wheel, and is sometimes ornamented with incised comb-lines, like the Roman ware which it often approaches very closely in colour and form. An oviform bottle-like shape is frequently found, a type which scarcely ever occurs among the East Anglians. The colour of the ware ranges from grey to buff.

All the Saxon vessels of which mention has been made are of the period of the Heptarchy. Of the later Saxon ware nothing is known; but from the closer connection with the Continent it is probable that it resembled the ware of Normandy and other parts of France, where it was the habit, until comparatively recent times, to bury vessels of pottery with the dead.

The wares of the post-Saxon time are so imperfectly known that we shall allude to them but casually in the course of the present chapter, now passing on abruptly to the mediæval period.

In the Constitutions of the Abbey of Evesham (1214) earthenware cups, jugs, basons, etc., are named. Such pieces, of about this time, as the jugs in the form of warriors on horseback preserved in the Salisbury and Scarborough Museums, are rare and quaint illustrations of the potter's art of the day, but there is no reason for supposing such productions to have been at any time common; they certainly cannot be called beautiful. Towards the close of the thirteenth century, pottery pitchers, plates, dishes, salt-cellars, and cups, are not infrequently mentioned in contemporary records. But

there are no grounds for assuming that these productions possessed any features of an artistic sort. Now and then, it is true, the simplicity of the forms adopted, and their exact adaptation to their uses, gave these vessels an air of distinction, but their finish and decoration were usually incomplete. For generally the paste of the ware was coarse, the pottery and burning imperfect, and the forms ungainly. Such vessels as have survived for examples of this and even of a later period, if they have any ornament at all, show rough, applied, or pressed heads, strips and dots of clay, indentations, and rude impressed patterns. Two examples, which have been assigned to the fourteenth century (Figs. 7 and 8), both jugs, were found in a dipping-well at Chichester: they are in Mr. Willett's Collection in the Brighton Museum. Such pieces as these, and many other examples of similar character, are to be seen in the British Museum and at South Kensington. They are usually covered partially or wholly with a dull green glaze: it is generally impossible to fix the dates of individual specimens, but now and then a coin, or other object of ascertained age, comes in to help us in determining the period of fictile vessels with which it has been disinterred. But for our present purpose the chronology of these obscure vessels is not of much moment, considering how rude is the art they represent.

During the course of the fourteenth century, some of the artistic skill, conspicuously shown in carved stone-work, metal-work, and Missal painting, seems to have been extended occasionally to pieces of pottery, but our records of such fine ceramic work are practically confined to a single group of this class. For the so-called encaustic tiles used for the floors (and to some extent for the walls) of ecclesiastical and domestic buildings,

since the beginning of the thirteenth century, show, for the most part, a much higher degree of artistic and technical perfection than do such other ceramic works of British craftsmen of the time as have come down to us. Probably these beautiful tiles, so well designed and so well potted, were almost invariably made in the great religious houses themselves, and these, we know, borrowed some of their arts from Continental sources, especially from Italy. But it is incredible that English mediæval potworks should have been able to turn out such noteworthy examples of ceramic art as are the mediæval floor tiles of our ecclesiastical buildings, and yet have never produced any vessels of beautiful form and decoration. That England, at all events some time about the close of the fifteenth century, if not before, had acquired a reputation for her earthenware, is shown by such casual references as the following. An inventory of the goods of Florimond Robertet (who built his chateau of Bury in 1504), mentions vessels not then modern, obtained not only from France but "other fine potteries, the best of Italy, Germany, Flanders, *England*, Spain."

Properly to discuss the very large topic of mediæval tilework would demand much more extensive limits than those within which we have to compress the elements of the whole subject of British artistic pottery. But we may, at least, mention a few of the more important facts about ornamental mediæval tiles which have been ascertained of late years. They were made, and had even obtained a high degree of excellence, during the thirteenth century: their manufacture continued until the sixteenth century, and occasionally, in some districts, even down to the eighteenth. Kilns have heen discovered at Malvern, and other places in Worcestershire; in Gloucestershire,

Wiltshire, Shropshire, and Staffordshire. The earliest tiles were of one colour, while the designs upon them were either incised, impressed, or embossed. Inlaid tiles were next produced, these being, in fact, first impressed, and then having had the hollows filled in with a differently coloured clay. This kind was distinguished by rich design and perfect workmanship. Sometimes small tiles of differing shapes and colours were arranged in composite patterns of geometrical character. Tiles were occasionally washed or painted with a slip of white clay. The use of several colours laid on a single tile indicates a later time. The tiles of the Chapter House of Westminster, the Abbey Church of Malmesbury, Lilleshall Priory in Shropshire, Malvern Priory Church, Prior Cruden's Chapel in Ely, Gloucester Cathedral, and Chertsey Abbey may be cited as illustrating the several varieties named above. Many instances also might have been adduced from the ancient ecclesiastical buildings of Scotland and Ireland. It is needless to say that the designs met with on these tiles are almost infinite in variety, and include conventional foliage and flowers, and many ornaments derived from vegetable forms, animals, badges, shields, and heraldic cognisances, architectural canopies, texts, mottoes, emblems, and prayers, human heads, single figures, and composite pictures. We give several examples—from Monmouth Priory (Fig. 3), from Great Malvern (Fig. 4), from Keynsham (Fig. 5), and from Bristol Cathedral (Fig. 6).

The pilgrims' bottles and costrels, generally of an oval flattened form, with a small foot and neck, and a few loops for suspension by means of a leather thong, were made in England for two centuries, but are generally later than the encaustic tiles. The later specimens are glazed partially or wholly, and are some-

times marbled with white and red clays. (See No. 305—1876 in the Victoria and Albert Museum.) The forms assumed by the costrels are, perhaps, the least inartistic of any native ceramic vessels of the time which have come down to us. Foreign examples, and examples in other materials, may have suggested patterns to our potters. For costrels were sometimes made in more precious materials than clay. In the Victoria and Albert Museum there is a small one of silver (269'79) of Spanish origin, and dating from the first half of the fifteenth century.

There are in existence a considerable number of vessels (and a multitude of fragments), chiefly jugs like that shown in Fig. 9, which, from the circumstances in which they have been found, and from the evidence of similar vessels portrayed in contemporary books, manuscripts, and paintings, may be generally assigned to a time at least as early as the Tudor period, 1485–1603, while some of them are certainly earlier. Usually they are of a buff-coloured, fairly hard body, covered nearly all over with a green glaze. Of this kind are the rattles in the form of heads with ruffs and the children's toys, assignable to the time of Elizabeth. Upon some specimens of similar ware we find letters or dates as on the stove tile in the British Museum (Fig. 10), which is of Elizabeth's time; this piece is however of a red clay. We wish we were quite sure that it is not of German origin. It exhibits a degree of technical accomplishment hardly usual at the time in native wares of this class. A similar piece of a buff clay with lead glaze also bear the letters E R. It is a kind of hanging wall candlestick, having two nozzles on a sort of tray at the base, with a highly ornate panel at the back, and an arched perforated top. The several parts of this candlestick have been formed

out of one piece and baked as a whole. The designs and ornaments of many of these pieces are characteristic of the contemporary architectural style, and are not without artistic merit. They pass by insensible gradations into the more picturesque and varied forms of the Stuart period, represented by such a piece as the candlestick of 1651 (Fig. 11), and a large number of other specimens belonging to the several classes of productions to which attention will be directed in a subsequent chapter, in which will be described the slip wares of Toft and his contemporaries and successors, and also the similar pieces made at Wrotham in Kent.

Of the English ceramic products which we have so far been considering, the glaze, when it occurs, has been produced either by lead or by a glassy substance; generally by the former, applied in the form of powdered galena, the chief ore of lead, a compound of that metal with sulphur. The use of red lead, one of the oxides of lead, and of glazes containing as a chief ingredient a fusible native silicate, such as felspar, is of later date. But with the introduction of common salt as a glazing material an entirely new step in ceramic progress was taken. This glaze, we shall see, could only be produced at a high temperature, and, in consequence, the ware to which it was applied must be of a kind to resist a great degree of heat without fusion or even softening—in a word, *the ware must be refractory*. Such a body properly burnt becomes a stoneware, and is partially vitrified, showing in fact when microscopically examined a texture akin to that of true hard porcelain. Stoneware was not always glazed, nor, if glazed, always with salt. Dark brown mugs and drinking vessels have been found (at Bristol, Brecon, and elsewhere) which belonged to a period not later than 1500, and were covered with a

mixed glaze of which soda and oxide of iron formed the chief constituents. Still, the mention of stoneware always recalls the process of salt-glazing, and it will be useful to say here a few words on that subject.

When a piece of old foreign stoneware is offered for sale by auction in England or France, it is, or rather was, almost always described as "Grès de Flandres." Yet the grounds for this attribution seem to be merely traditional. We now know the exact localities in Germany where many of the best and most characteristic kinds of decorative stoneware vessels were made, as for instance at Rären near Aachen, Frechen and Siegburg near Cöln, Höhr, and Grenzhausen near Coblenz, Creussen in Bavaria, and several towns in Franconia. Still, although the names "Grès de Flandres" and "Grès Flamands" are constantly wrongly applied to stoneware vessels of German not of Flemish origin, recent researches have shown that not only at Rären (now belonging to Germany, though) in the old Duchy of Limburg, but at Bouffioulx, Chatelet, and Pont-de-loup, three communes of Belgium, true stonewares were made bearing in many instances the designs of Flemish artists and the arms of Flemish families. Vessels, as well as innumerable fragments, and even the kilns themselves, have been found on the sites we have named. It has also been ascertained that glazed stonewares were made at Namur about the middle of the seventeenth century. These were sometimes decorated with cobalt blue and manganese puce.

The use in foreign potteries of a salt-glaze for stoneware is assigned by some authorities to as early a date as the beginning of the twelfth century. The first pieces were without ornament of any sort, and it was not till the fourteenth century that even very crude semblances of human heads appeared upon the bellies of the pots.

Not until the second half of the sixteenth century were the veritable decorated German and Flemish stonewares made. Shortly they appeared in many places almost at once, but in the next century their artistic decadence set in. Many were doubtless sent to England, but many of the simpler sorts were made here; in what localities we cannot yet state with certainty, with the single exception of Fulham. But we have no proof that the Elizabethan silver-mounted jugs with wide cylindrical necks were made at Fulham, for John Dwight's patent for stoneware was not granted till April 13th, 1671. The earliest Fulham pieces cannot be given to a date previous to Charles the Second's reign, 1660–85. Still, there are reasons for assigning an English origin to some at least of the "Bellarmines," "greybeards," or "longbeards" made during James the First's reign, 1603–25, and even to a few of the wide-mouthed jugs of the Elizabethan period. The shapes of many of the latter differ from those of Continental examples. Then, too, we meet occasionally with pieces which in all respects seem thoroughly English, as for instance a small brown cruche in the Schreiber Collection, dated E R 1594, and a large cruche of similar character with N N ° N 1594. The occurrence of "wasters," which could never have been imported, points in the same direction.

In the Victoria and Albert Museum there are several of these stoneware jugs, with silver mounts of the time of Elizabeth. The dates of these and of other recorded mounted specimens range between 1530 and 1600, or thereabouts. In James the First's reign they seem to have been no longer in fashion. And here we must refer to the small silver-mounted jugs of the middle of the 16th century, which Mr. R. L. Hobson describes on page 157 of his "Catalogue." They have, however, a coloured and

mottled lead glaze, and are imitations of salt-glazed stoneware vessels.

Much doubt is attached to the first use of salt in glazing stoneware in England. The popular account, current in the Staffordshire potteries, that it was discovered by accident in 1680, owing to the brine in an ordinary brown earthen pot having boiled over, and then been boiled down to dryness over a common fire, and so, the pot becoming red-hot, a glaze was formed upon its surface, is untenable. The heat would not have sufficed to effect the necessary chemical change involved in true salt-glazing; and had the heat sufficed, and the other conditions been favourable, the common brown earthenware pot is not likely to have stood the temperature. A more reasonable story, told by the old workman Steel to Josiah Wedgwood, and noted by him in 1765, is that the Brothers Elers brought the process over with them in 1688, and that it soon became known and was adopted in Burslem, two miles only from the Elers' potworks. Burslem remained for a century the chief seat of this manufacture. We now know more accurately what the Elers actually did in this way. David Elers, having learnt in Cologne how to make stoneware, about the year 1690 began to work in Fulham, three years afterwards moving, with his brother John, into Staffordshire, where, at Bradwell Wood, a regular factory was established. But more than 20 years earlier, namely in 1671, John Dwight had set up his salt-glazing kilns at Fulham, and at some other centre or centres must have been produced, at a still earlier date, those English Bellarmines and Elizabethan jugs of which we have before made mention. We cannot say with certainty where they were made, but may not the William Simpson, who petitioned Queen Elizabeth for the sole license to import drinking stone-pots made at

Cologne, have carried out his plan of starting the manufacture of similar pots in some "decayed town" in England? Again in the year 1626 the patent granted to Thomas Rous and Abraham Cullen of London covers the same ground, the patentees claiming the discovery of an art new to England, namely, how to make stoneware vessels. Such claims in these early patents are very common, and may be, of course, proved in many cases to be baseless. Of the productions made under another patent granted in the same year as Dwight's, namely, a patent to make stonewares taken out by J. Ariens van Hamme, 23 April, 1671, we are entirely ignorant. Of the same potter's later patent for the manufacture of delft ware mention will be made in Chapter V.

A word or two concerning a fourth kind of glaze may be said here. The use of glazes (or rather enamels) containing the white oxide of tin cannot be traced to an early period in England. It was an imported artifice. Finding it difficult to get a white body of clay on which to display their colours, potters bethought them of a white coating. This process of Eastern origin found its way into Italy, Spain, France, and Holland. In Italy it soon reached perfection; in Holland it was extensively adopted later on for those imitations of blue and white Chinese porcelain which have become famous throughout Europe under the name of delft. From Italy rather than Holland England borrowed it. Early in the seventeenth century a tin enamel was successfully employed at Lambeth, blue and yellowish brown and, very rarely, puce and blue colours being applied over the stanniferous enamel, but under the thin and colourless glaze which formed the actual surface. At an earlier date a rather imperfect tin-enamel was, apparently, employed in England on certain tankards, of which three examples, silver-mounted, may

be seen in the Gold-Ornament Room of the British Museum. Mr. R. L. Hobson thinks that these pieces may have been made by foreigners in England; the mount of one of these tankards has a hall-mark of the year 1549-50.

In attempting to separate the original from the derived styles and methods of English ceramic manufacture, we find much difficulty. The materials for the body of pottery have much in common whether we are discussing China, Italy, or England: but the glazes and the decorations afford distinguishing marks in many cases. While the tin enamel came from the Continent, the slip ware seems to have been indigenous, although some authorities have suggested for it a Roman origin, and consider that the Durobrivan pottery has furnished at least a suggestion for its production. The stoneware of Fulham was clearly imitated from that of Cologne, while Elers' unglazed red ware was an unmistakable and acknowledged copy of a Chinese manufacture. In the following list of typical wares made in England the varieties which owed little or nothing to foreign sources, either in their constituents and composition or in their decorative treatment, or in both, are printed in capitals:—

Green-glazed buff ware.
Brown-glazed red ware.
Lambeth and other delft ware.
WROTHAM AND OTHER SLIP WARE.
Dwight's Fulham stoneware.
Elers' red ware.
AGATE, MARBLED, AND COMBED WARE.
TORTOISESHELL WARE.
WHITE SALT-GLAZED STONEWARE.
BLACK BASALTES WARE.
WHITE AND CREAM-COLOURED EARTHENWARE.

Jasper ware.
Bow and Chelsea bone-earth porcelain.
Chelsea frit porcelain.
Worcester soapstone porcelain.
Brancas-Lauraguais and Cookworthy's Kaolin porcelain.

Reference has already been made to vessels, generally of uncouth form, having a green glaze. These are of various ages, but some of them may certainly be assigned to times which are usually called mediæval, while others are of the Norman period. Belonging to the seventeenth century, however, while the majority of the vessels were clumsy in form, weak in colour, and poor in decoration, specimens are met with which are worthy of a good place in any collection of English wares. A rich lead glaze, coloured with iron, manganese or copper, and a number of additions to the bare shape of the vessel, are the chief characteristics of these pieces. Although the ceramic productions of other countries may have had something to do with stimulating the manufacture of these fine pieces, they remain among the most original conceptions of English potters. Their production began in the first decade of the seventeenth century; the Staffordshire potteries district was the chief place of their manufacture, but they were copied in many parts of the country—almost wherever a small potter's kiln existed. The body of which they are made is the same common red clay as that which was used for ordinary ware, but its colour and texture were concealed by the rich glaze lavishly spread over the surface. The collection formed by Mr. H. Willett has contributed to the enrichment of the series in the British Museum. Mr. Solon has gathered some good specimens: others formerly in Jermyn Street may now be studied in the Victoria and

Albert Museum. Most of the examples are *tygs*—drinking vessels—with from two to ten handles, intended to be passed from guest to guest, each person drinking from a different part of the rim. As these cups will be described more fully among slip wares, and as many of the specimens illustrating the use of slip decoration illustrate also the peculiar richness of the glazes used, we may confine our attention just now to the usual form of the vessel and its handles. The form in the smaller specimens with two handles is not unlike that of a mug with incurved sides, tapering towards the base. Sometimes a globular shape was given to the tyg; sometimes it had a gourd-like swelling near the middle. In the larger specimens, the form was often broader and shallower, passing by insensible gradations to that of the covered posset-pot with its two opposite handles. The handles were usually made with a somewhat sharp curve, and were frequently enriched with a small loop below and a knob above. Loops and knobs are also frequently found upon the lids of posset-pots belonging to the same class of wares. Both tygs and posset-pots generally had comparatively plain straight rims for convenience in drinking. There is a fine four-handled tyg in the British Museum, dated 1640; it is covered with a deep brown glaze. Some light-coloured tygs (one with four handles is in the British Museum) are met with; nests of three to seven cups, communicating at their sides and with intertwined handles, were also made in the same ware, although they occur in other kinds, and rather frequently in the white delft of Lambeth.

The Liverpool Museum possesses some single-glazed tygs, while a fine four-handled tyg is preserved in the Salisbury and South Wilts Museum. It is of

ordinary brown clay glazed purple brown. It bears this inscription :—

Here is the Gest of the Barly Korne I.G.
Glad Ham I the cild is born 1692

On the foot are the initials R.K. S.K.

There are other specimens and many fragments of these vessels with self-coloured and mottled glazes in the museums of Stoke, Hanley, and Burslem.

But we shall have more to say about these and similar vessels in speaking of slip decorated wares in the next chapter: we now give a single figure of one of them in the Victoria and Albert Museum, which has no slip decoration upon it (Fig. 12).

The details to be presently given as to different English manufactures of earthenware and stoneware will, we hope, fill up with some degree of completeness the sketch of English ceramics commenced in the present chapter. When we begin to find written and printed records of individual potters and potteries—when we see wares stamped with signs, marks, and names, and even with the exact date of production, we have the means of working upon surer ground. As the seventeenth century draws to a close, though much is at present vague and conjectural, the particular works of individual potters begin to stand out with prominence: and it becomes our duty to discuss, in separate chapters, the chief productions of that and of subsequent periods down to the close of the eighteenth century. Here and there, where the continuity of the discussion or the peculiarity of the products demands it, we may have a word to say about wares made subsequently to the year 1800.

CHAPTER III.

EARLY SLIP WARES.

Wrotham ware—Toft and his contemporaries and successors—Moulded dishes—Slip tombstones.

One of the earliest devices for varying the surface colour of plain red earthenware, was the use of a second clay of a different hue. Examples assignable to the end of the sixteenth and beginning of the seventeenth century are not uncommon, in which ornaments of white clay have been affixed to the red clay body. Sometimes white and red clays were marbled upon a red or brown clay basis, but more frequently the white, or light-coloured clay, was used in the form of a "slip," that is, a thin creamy mixture of clay and water, dropped, or trailed, from a spouted vessel upon the surface of the piece to be decorated. Slip ware is a convenient term for pieces ornamented in this way, which indeed much resembles the process by which the complex sugar ornaments on bride-cakes are laboriously built up from a syrup, the syrup, alas, being too often blown from a quill held in the mouth of a dirty, but clever, old man, well-practised in the curious art. The slips were not always white, but buff, yellow, brown, and even nearly black; while the ground, or body, was frequently of a light colour. Candlesticks, small and large, drinking-vessels in the form of cups, tygs, and posset-pots, jugs and piggins, large plates or platters, and cradles for birthday gifts occur amongst the most usual pieces in slip ware. The earliest dated pieces do not go back beyond the middle of the seventeenth century, but the simpler forms of slip

ware, there is good reason to believe, were in common use nearly a century earlier. The manufacture is not yet extinct, but in many a country market and fair, large pans, and other earthenware vessels, roughly adorned with stripes and leafy forms in white slip, may even now be seen exposed for sale.

Kent and Staffordshire may be said to contest the first considerable employment of slip decoration for objects of any degree of importance. As a great number of striking pieces of this kind cannot be assigned with certainty to any particular maker, or even county, we must be content to consider the peculiarities and excellences of slip ware, whether from the South of England, or from the Midland district, in a single chapter.

WROTHAM WARE.

The earliest dated piece bearing the name Wrotham yet identified is, we believe, a jug in the Maidstone Museum, dated 1656. But the candlestick of 1649 in the Victoria and Albert Museum (4736–1901), carries us a few years back, when slip ornamentation was confined to dots or drops—that is, if we are right in assigning this piece to Wrotham. The British Museum candlestick (Fig. 11) is intermediate in complexity of ornament and in date (1651). The Wrotham tyg (Fig. 13), with its applied medallions and slip decorations, lends support to the view that the candlestick formerly in the Jermyn Street Collection, and another specimen from the same collection, dated 1621 (4771–'01), may also be Wrotham. Other specimens, dated 1612, 1627, and 1629, are also probably of the same origin. In the Baldwin Collection was a piece of undoubted Wrotham ware inscribed

W CR
WROTHAM RS 1659

The same must be said of the very large dish in the British Museum—twenty inches in diameter. This is of the usual red clay, but is covered with a white layer, cut through to form the ornament; there are also some spots of brown slip, and the inscription in raised letters

IE : WE 1699 : WROT : HAM.

The whole is covered with a yellow lead glaze. One of the Wrotham tygs in the British Museum also bears the date 1699, while that removed from the Jermyn Street Collection to South Kensington is lettered

WROTHAM I.E. 1703.

Wrotham is between Sevenoaks and Maidstone. Dr. Glaisher's recent excavations on the site of the old potworks have, it is believed, led to some interesting discoveries. It is to be hoped that the results of his search will clear up some of the difficulty which we feel in attributing doubtful pieces to their true origin. As a rule the Wrotham slip ware is more elaborately, or at least more variously ornamented than that of Staffordshire, as represented by the most famous of its workers in slip decoration.

TOFT WARE.

One of the most characteristic types of seventeenth century pottery is to be found in the large dishes decorated with coloured slips in rude ornamental forms, and often bearing in bold letters the makers' names. These dishes are usually about seventeen or eighteen inches across, and nearly three inches deep. They are of common red clay with a wash of pipeclay on the inner surface. Upon this white ground the larger features of the decoration, such as the lattice border, and some of the smaller details, were laid in red slip: a darker red, or reddish-brown slip was also introduced, especially for

the outlines of the ornament, while dots of white slip were freely superposed in many parts of the design. The whole was glazed with lead, and so a yellowish hue was given to the pipeclay ground and ornaments. These dishes are rather irregular in form, and were obviously made for ornament rather than use. They mostly belong to the last quarter of the seventeenth century. Many good examples bear the name of Thomas Toft in large capital letters of slip upon a label on the rim: three of such specimens are in the Victoria and Albert Museum. One, No. 299-'69, is here figured (Fig. 14): another has the letters T L below the figures of the lion and unicorn, which form the ornament in the centre. Toft seems to have begun the making of these fine dishes about the year 1660, or a short time afterwards. His potworks were situated at Tinker's Clough, in a lane between Shelton and Wedgwood's Etruria.

The following is a fairly complete list of potters' names occurring on dishes, or other important pieces of this character, in various public and private collections:—

WILLIAM CHATERLY, 1696.
JOSEPH GLASS, 1703.
JAMES JOHNSON, 1691.
RICHARD MEER, 1682.
W. RICH, 1702.
THOMAS SANS.
WILLIAM SANS.
RALPH SIMPSON.
WILLIAM SIMPSON, 1685.
ROBART SHAW, 1692.
WILLIAM TALOR, 1700.
GEORGE TAYLOR.
JOHN TAYLOR, 1690.
RALPH TURNOR, 1681.
RALPH TOFT, 1676.
THOMAS TOFT.
JOHN WRIGHT, 1707.
WILLIAM WRIGHT, 1709.

In the British Museum are two dishes of the same style bearing the names, respectively, of MARGERE NASH and MARY PERKINS; these *may* be potters'

names, but in all probability they represent the persons for whom the pieces were made.

The designs on these dishes are frequently taken from the Royal arms, from coins, and from needlework and embroidery: sometimes they are grotesque representations of Royal personages (Charles II., William and Mary); sometimes they are of a symbolic character (the Pelican in her Piety). These dishes show the native style of English pottery to perfection: they have a quaint originality of their own, and form very picturesque groupings when associated with the tygs and posset-pots of the same origin and date. The manufacture of this rough ware continued up to the close of the eighteenth century, although the finer and more serviceable delft or tin-enamelled ware of Lambeth, Bristol, and Liverpool, gradually superseded it. In Staffordshire itself the manufacture hardly lasted so long as in other pottery districts. It is probable that in the Metropolis at an early date, from 1640 to 1660, were made those cups, jugs, and pots of slip ware which show Scriptural texts and pious mottoes upon them; of these the British Museum owns a characteristic series.

Another mode in which coloured slips were employed to decorate rough earthenware vessels, chiefly large dishes, may be described here. A "bat" of clay was taken and pressed into an intaglio mould or "form." When dry and hard the piece was removed from the mould, and coloured slips were poured into the depressions, the limits to their flow being sharply defined by the ridges on the piece, much in the same way that the cloisons of an enamel on metal form the boundaries of the designs. As a number of copies could be taken from a single mould, the variety of pattern seen in these copies arose simply from the casual irregularity

in the flow of the slips and their differing hues. Sometimes, however, small additional enrichments were introduced by hand. These moulded pieces may always be distinguished from the productions of the Toft school by the hollows on the back.

One of the quaintest and most characteristic of these early dishes may be thus described. The rough brownish body, the white clay slip, and the yellow glaze, do not differ from the specimens just described, but the piece has been made on a form or mould, while the design is quite original. The dish, which is 16½ inches across, has a border of small detached scrolls, in brown, on the white slip ground. The central, or main decoration, represents a plant with a single stem from which spring some leaves and three large flowers, the centres of which resemble human heads: on either side of the uppermost flower is a dove. An oblong label bearing the letters S. M. occupies the middle of the dish. The details of the design are slightly sunk in the white slip, but they are bordered on either side by a ridge, the sunk space between being filled in with an ochre-yellow, or a deep-brown clay.

An almost exact counterpart of this dish (Fig. 15) is in the British Museum. The same initials (S. M.) occur on this specimen, and also on a similar dish, shown in Fig. 16, which is in the same collection. This example is dated 1726, and so affords good evidence of the late period to which this archaic and rough style of decoration was continued. A fourth dish of this class (Fig. 17) has the initials R. S., possibly those of Ralph Shaw, or of Richard Simpson, of Burslem, who are both known to have been working during the early part of the eighteenth century. Those dishes above named which bear the initials S. M. have been assigned

to the Cock Pit Hill pottery, in Derby. If this attribution be correct, they may have been made by a potter of the name of S. Mier, for it is known that one John Mier was working there in 1721, and one of these dishes bears the date 1726. On the other hand, there are some grounds for considering these moulded dishes to have been made at Tickenhall; but they may have been produced in several places by travelling potters.

Other illustrations of the use of slip in decoration are furnished by the large fountain in the British Museum, shown in Fig. 18: this is dated 1678. The coating of slip has been cut away in the fragment (Fig. 19), while a late example of the same sort is given in the bowl now at South Kensington (Fig. 20): this is of the year 1755.

The cup or tyg, shown in Fig. 21, is interesting as bearing the name of the person—Anne Draper—for whom it was made. It is an example of the two modes of using slip as a decoration.

In several of the churchyards of the potteries—Burslem, Wolstanton, and others—there were many earthenware headstones, of common red or brown pottery—some having inscriptions and ornaments in relief of the same material, some in white slip, and some inlaid. The dates of these memorials range from 1718 to 1767, but one is as late as 1828. Of similar character, but earlier date, are the wall-tablets, bearing initials of builder or owner and a date, which are found inserted in walls of houses in the district. Both tombstones and tablets are represented in the Liverpool Museum.

A rare specimen of old English pottery of this type is in the British Museum. Possibly it once formed part of a tombstone or memorial wall-tablet—a supposition which its gabled top and its inscriptions suggest. The

material is a coarse clay covered with white slip and glazed yellow. Incised patterns and lettering include, at the summit of the gable, the date 1695; below this the initials E. E.; then some floral designs on either side of a bird; lastly, on an oblong strip, narrower than the gable, two lines of inscription and one of vandyked bordering. The inscription is:—

When this V.C.
Remember Mee.

While these pages are passing through the press there has appeared an important work on "Quaint Old English Pottery." It describes and illustrates the varieties of early wares discussed in this chapter, by means of examples in the remarkable collection made by Mr. Charles J. Lomax.

CHAPTER IV.

VARIEGATED WARES.

Marbled ware—Combed ware—Agate ware—Tortoiseshell ware.

THERE are some costrels and pilgrims' bottles extant, dating from the sixteenth century, if not the fifteenth, which illustrate the ornamental employment of two different clays of the same consistency but burning to a different colour. The marbled surfaces of these vessels show reddish veins clouded with a dull yellow or grey—these hues being produced by natural clays. When rich iron ores and the oxides of manganese and cobalt began to be used for colouring the surface of earthenware and its lead glaze, the notion of tinting the clays themselves suggested itself. Thus several clays, some naturally and some artificially coloured, would be at the disposal of the potter, to be used either for decorating the surface, as in the process of "marbling" and "combing," or for the body of the ware itself, as in solid "agate" ware.

Some of the seventeenth and eighteenth century vessels discussed in the chapter on slip wares, show examples of marbling and of combing. In the Victoria and Albert Museum are several good specimens, such as the posset-pot (Fig. 22) with two handles, and the piggin with upright handle (Fig. 23). These marbled wares come nearer to the so-called tortoiseshell wares than to agate wares. But in marbling, opaque slips as well as transparent colours (or glazes) were used, the whole surface being subsequently glazed, at first by the common galena

in powder, afterwards by dips of prepared liquid glazes. The marbling process was one of the many methods of ornamenting pottery which Wedgwood perfected; and he did so in this case without destroying its originality and thoroughly English character. More will be said on this subject when we speak later on concerning the productions of Wedgwood and his followers. In the Victoria and Albert Museum, 2098–'01, is an early marbled piece: 2109 and 2111–'01 are late examples

Combed ware, made by means of a light slip upon a dark body, or *vice versâ*, was one of the commonest and earliest kinds of decorated pottery; it is still made to some extent. Not infrequently early vessels decorated with slip were also decorated with combed work. The posset-pot with two handles (Fig. 24) and an early fragment (2087–'01) formerly in the Jermyn Street Collection are good examples of combing. It differs from solid agate ware, not only in being a mere surface decoration, but also because the two clays used are in different conditions of fluidity, one being a slip, the other a soft plastic mass. These were combed together by dragging over the wet surface a suitable brush of leather, wood, or metal. This dragging was sometimes in more than one direction; when the course taken was curved, the effect was much like that of marbling.

At first, for making solid agate ware or onyx ware, two natural clays were employed, layers of different thickness being laid upon one another, and then cross slices cut off with a wire. The striped "bats" thus got, were pressed into moulds, dried, and then glazed with lead ore. The earliest specimens are extremely rough and, it must be owned, not beautiful, chiefly from the ungainly forms of the pieces and the excessive breadth of the layers of contrasting clays. But when, in the

hands of such accomplished workmen as Dr. Thomas Wedgwood, Thomas Whieldon, and Josiah Wedgwood, the preparation and cutting of the clays became more delicately performed, agate wares were produced of exquisite refinement, and even beauty. We illustrate (Fig. 25) a specimen of this kind, doubtless by Whieldon, a sauceboat in the Victoria and Albert Museum. The fine wavy lines of coloured clays are disposed in countless folds with an irregularity just sufficient to secure picturesqueness without grotesqueness. There is no violent contrast between the darker and lighter lines, not merely because they are extremely thin, but because the whole of the patterning is brought together by means of a tinted glaze. This glaze is sometimes yellow, and sometimes a grey blue, this colour being produced by a pinch of zaffre.

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From the mode of mixing the clays necessary in true agate ware the best-marked pieces were moulded, and not thrown or turned on the wheel. It will be seen that the veinings are always confused in the handles even of the best pieces, because of the necessity for pressing and squeezing them during the shaping operation. Thus the use of moulds was common—sauce-boats, and straight-sided coffee and teapots being frequently made of shapes which could not be thrown or turned. Good examples of agate ware are to be found in the knife and fork hafts, which were made in large numbers towards the middle of the last century. Solid agate ware is well represented in the Schreiber Collection. Mr. Freeth, Dr. Glaisher, Mr. L. Solon, and several other collectors own some good pieces, but there is no doubt that perfect specimens are rare. The best foreign imitations of it were those of Castellet and Apt, in the Department of Vaucluse, France.

There are a few peculiar modes of using coloured clays in decorating earthenware which may fitly be noticed here. One process consisted in the production of a tessellated surface of small angular masses of tinted clays affixed to the exterior of the vessels and then glazed. Sometimes the tessellæ presented a perfectly level surface as in specimens of this kind of granite ware made by Ralph Wood the younger, of Burslem, and in the later productions of the Leeds pottery. Sometimes the surface was quite angular and rough. Reference may be made to the specimens now at South Kensington, but formerly in Jermyn Street, which bear the numbers 2461, 2462, 2463–'01 ; 3574 and 3575–'01, for examples of both varieties.

From agate ware we naturally pass to the mottled, cloudy, and variegated wares, without definite pattern, which are often grouped under the name of tortoiseshell ware, and being commonly attributed to a single potter, are frequently spoken of as "Whieldon" ware. There is no doubt that Mr. Thomas Whieldon of Little Fenton was one of the best potters of his day. He was at work in 1740, and did not die until 1798. His early productions were agate knife-hafts and snuff-boxes ; toys and chimney ornaments either of coloured clays, or coloured by zaffre, manganese, and copper ; and tortoiseshell and melon plates with ornamented edges, the rims being generally divided into six escallops. Whieldon also made black-glazed tea, chocolate, and coffee pots, and also many of those with crabstock handles and spouts of leafy forms, and with green and mottled glazes. The make of some of these articles was improved by Josiah Wedgwood during the time he was in partnership with Whieldon, 1754 to 1759. But there were other makers of these wares besides Whieldon, so the custom among connoisseurs of attributing all tortoiseshell and agate wares to one pot-

worker cannot be correct. Ralph Wood of Burslem, and Thomas Alders and Daniel Bird of Cliff Bank, were amongst the many contemporaries of Whieldon, who are known to have made a large quantity of wares with mottled and cloudy glazes. But notwithstanding this, the first rank, on account both of the extent and of the merit and variety of his manufacture, must be assigned to Whieldon. His perforated double teapots of rich tortoise-shell ware (see Fig. 28) with his beautiful octagonal plates, showing the same rich glaze, have never been surpassed; the latter are now rarely met with, though inferior pieces, with one colour only, or with two or three colours rather roughly and mechanically mottled, are not uncommon. But the deep soft glaze of the best sort is at once the admiration of modern collectors and the despair of modern potters. Good plates and dishes of this quality exist chiefly in private cabinets; they are thirteen and three-quarter and eight and three-quarter inches in diameter. No London public collection contains a specimen. They may be known from the inferior and from the later pieces by their flatness and by the breadth of their horizontal rims, which are always bordered by applied strips with transverse grooves. Four-fifths of the surface is covered with a flooded mass of rich manganese brown colour—a hue which can be imitated in oil colours by a mixture of madder brown and ivory black. There is usually an irregular V-shaped pattern of a light hue, resembling raw sienna, and about this and elsewhere on the surface there are soft splashes of copper-green and cobalt-blue, the latter being sparingly introduced, and of a soft indigo-like tint. The lead glaze (with the under-lying colours) is finely crackled or crazed; the whole effect is rich and soft to a remarkable degree. A number of specimens of this high quality were dispersed in

Oxford in 1865–6. Some of these, with many pieces of similar character, but in different forms, constituting altogether the finest gathering of tortoiseshell and allied glazes conceivable, perished in the Alexandra Palace fire of 1873. Amongst them was a pigeon-house with many birds about it, and bearing above the door, impressed in the paste, "A New Pavilion." Tea-pots, pickle and sweetmeat trays, milk jugs, cornucopiæ, baskets, and sauce-boats, were largely represented in this collection. Some of the later and inferior plates of this type are inscribed, amongst the border ornaments, with the words, "Success to the King of Prussia and his Forces"; the date 1757 is also sometimes introduced. Most of the work of J. Voyez which has been recognised as his (see Fig. 27 and Chapter XIII.) was tinted in the style of tortoiseshell ware.

The pine-apple, maize, melon, and cauliflower ware (see Figs. 29 and 30) belongs here; much of it was made by Whieldon and by Josiah Wedgwood. The modelling of the pieces is excellent, while the contrast between the creamy yellow and rich leafy green which they exhibit, is fresh and pleasing. The cauliflower and some of the other patterns attributed to Whieldon are found also, though rarely, upon white salt-glazed stoneware. It should be added here that an inferior tortoiseshell ware was made at Liverpool.

Of the cloudy or mottled ware with a glaze of one colour, though of differing depths in different parts, the best example we know is in the Schreiber collection. It is a large covered bowl decorated with foliage in relief, and covered with a purplish-brown glaze of rich quality; it is shown in Fig. 31.

In the Holburne Museum at Bath there is a remarkable teapot of rich tortoiseshell ware. It does not look

out of place amongst the productions of Palissy with which it is grouped. This piece is of rustic form with raised vine-leaves, shells, crab-stock handle and spout. In the same museum is a silver teapot of precisely the same pattern, and this appears to belong to the closing decade of the 17th century, if the marks and arms upon it are to be trusted. But as a potter's pattern this design belongs to a period fifty years later.

There is a peculiar and scarce kind of pottery of a clear orange brown hue with yellowish applied foliage which has been attributed to Whieldon. We incline to give the example No. 3201–55, to Astbury, while the more delicately finished pieces and those wholly covered with a green glaze over reliefs and ground alike may be assigned to Whieldon or to Wedgwood.

CHAPTER V.

LAMBETH DELFT WARE.

Candlesticks—Wine-bottles—Coloured delft—Dishes—Pill-slabs.

Much obscurity hangs about the early potteries of Lambeth. That one Edward Warner of Lambeth had sold potter's clay there to London potters at least as early as 1668, and had also exported large quantities of the same material to potteries in Holland, does not conclusively prove that earthenware or stoneware was *made* in Lambeth. But from the preamble to a patent granted in 1676,* it appears that John Ariens van Hamme, a Dutch potter, who had taken out an English patent on April 23rd, 1671, for the "art of makeinge tiles, and porcelane, and other earthenwares, after the way practised in Holland," had settled at Lambeth. So that, while the assertion, sometimes made, that hard earthenware glazed with salt, that is, stoneware, was made at Lambeth in the 17th century has received no confirmation either from the evidence of fragments found in the locality or from probable tradition, there are many reasons for accepting as true the statement that there were delft potteries in Lambeth in the first half of the 17th century. Incidentally, indeed, we learn that at the close of that century there was at least one potworks there, for in the year 1699 Savory tried his new steam-engine in a pottery at Lambeth. But we cannot fix the date of the establishment of any

* No. 191, October 27, 1676.

one or more of the Lambeth delftworks by any satisfactory evidence, although the mug in the British Museum, formerly in the Willett collection, inscribed William Lamboth, 1650, the candlestick with the Fishmongers' Arms and the letters W. W. E., and date 1648 (Fig. 32), and the mug inscribed William and Elizabeth Burges, 24th August 1631, both at South Kensington, point, like the wine-pots to be described presently, to an earlier date than that of J. A. van Hamme's patent. All this ware is of one sort and style, but it occurs in a considerable number of forms. The body is of a pale buff tint, and like the Bristol delft of the first half of the eighteenth century, harder, and with less lime than the corresponding Dutch ware: the enamel is also generally whiter and more opaque than that of the common foreign specimens. The more decorated or ornamental pieces of Lambeth delft may be designated as wine-jugs, pill-slabs, large dishes or platters, and posset-pots. Of the wine-jugs a large number of pint and half-pint sizes are extant. Some of these are plain, but many are inscribed not only with the name of the wine they were intended to contain, but also with the date of their manufacture (or possibly the date of bottling). Their form and character may be learnt from Fig. 33, representing an example in the Victoria and Albert Museum.

The existence in various public and private collections, of sixty or seventy examples of these Lambeth wine vessels bearing dates and wine-names, has been recorded. However there are many similar wine-pots of different sizes but perfectly plain; there are also many others known which bear dates with initials or devices, but are without the name of the intended contents. The lettering, it should be stated, is in blue over the white stanniferous

enamel, but under the thin lead glaze. The jars or jugs for sack and for white wine are more numerous and the majority of them earlier in date than those for claret: the years on these wine vessels range between 1639 and 1672. The latter date occurs on a specimen described by Mr. J. E. Hodgkin; the former was on one destroyed in the burning of the Alexandra Palace. Besides the examples in the British and Victoria and Albert Museums, specimens are to be found in the Mechanics' Institute, Hanley, the museums at Liverpool and Norwich, and in many other public as well as private collections. It has been suggested that the dates on these wine-jugs do not mark the years in which the pots were made, but vintage-years. There exist several objections to this view, which has indeed been propounded mainly in order to deprive Lambeth of the credit of having produced any delft-ware before the date of the patent granted in 1676 to the Dutchman, John Ariens van Hamme. One of such objections seems particularly cogent, for it cannot be seriously argued that a claret of the vintage, say of 1647, was kept nearly thirty years before the wine-vessel with that name and date upon it was made to receive it in the same way as a decanter of to-day. Besides, it looks very much as if coloured delft had been made in England not only before 1676 but some time before 1672, for in that year a Royal Proclamation forbad the importation of "painted earthenware" to compete with the home manufacture of the same art "but lately found out in England." In the same sense one may suggest that the style of the most characteristic pieces of delft ware believed by connoisseurs to have been made at Lambeth in the 17th century is distinctly Italian, not Dutch. I pointed out this peculiarity in the 1st edition (1884) of this Handbook; further study

has confirmed my opinion. And anyone who has examined the claims to priority put forward by patentees of inventions during the 17th century will have discovered how often they are obviously invalid. But in order to prove the non-English origin of the early pieces (before 1676) it has been suggested that they were, so far as the bodies were concerned, made and fired abroad, and were then, after dipping in the enamel-slip, sent over in their unfinished state to this country to be painted and to receive their final thin coat of vitreous lead-glaze by the method of spraying. But such an idea ignores the fact that the soft, dusty, non-coherent coating of tin enamel will scarcely bear touching, and could not have endured the perils, such as they were in the 17th century, of packing and of transit between the Continent and England. It may be remarked that this strange hypothesis has been constructed to account for the thoroughly English style of the lettering and figures on the majority of the pieces under discussion. Of course those who contend for the home-origin of these wares are ready to allow that the painting to be found on some of the larger and later pieces was done by foreigners. But by careful weighing of all the evidence furnished by actual specimens attributed to Lambeth, I am driven to the conclusion that a considerable manufacture of delft existed there at least as early as 1631. Such evidence is chemical and physical as well as literary and archæological.

The consideration of individual specimens of Lambeth delft (other than wine-jugs) may now be resumed. In order of date mention must again be made of the "Burges" mug of 1631, which presents the appearance of a rather immature product. A mug, John Leman, 1634, is in the Bristol Museum; a platter with a figure of Charles I. on horseback, 1637, belongs to Dr. Glaisher;

while there is a fountain of 1641 in the British Museum. In the same collection occurs a remarkable piece of much technical excellence which I regard as Lambeth. It is a large jug, the white enamel surface being powdered all over with manganese-puce save where two white bands are reserved. These are bordered and lettered in blue. One of these bands encircling the neck bears the inscription—RICHARD · BIRCHET · 1641; the other, round the belly, reads—DRINKE · TO · THY · FREND · BVT · REMEMBER · THY · ENDE · 1641. A mug which is named by Mr. Rudler as belonging to the Historic Society of Lancashire and Cheshire has the name and date—John Williamson, 1645. A two-handled cup with a spout is inscribed 1657, while a flower-holder like a book has 1658 on it. Both these specimens are in the British Museum, where also some examples may be seen having dates rather earlier than the last-named.

Attention may now be drawn to some very characteristic products of the Lambeth kilns. There are certain large dishes or platters, round and oval, which, in spite of their occasional divergences from the typical white enamel of Lambeth, may be reasonably assigned to one or more of the several delft potteries which were working there after the middle of the 17th century. An early example is the platter, 14½ inches across, representing the Walk to Emmaus. In the clouds occurs the word GOD; the piece is dated 1653. Another platter, somewhat larger, bears the arms of the City of London in dull blue and is inscribed ANNO 1654 LONDE; these two specimens were in Jermyn Street and are now at South Kensington. A large dish boldly painted with shields of arms and various emblems perished at the Alexandra Palace fire. It bore the legend—EARTH I : AM : ET : IS : MOST : TRWE : DESDAN : ME : NOT : FOR : SOO : AR : YOV. Jan. 16th, 1660. It bore also,

on a scroll, the names, GORG : AND : ELIZABETH : STERE. Fig. 34 represents another of these large platters now in the British Museum. In the first edition of this Handbook we wrote thus of this specimen—"The Temptation of Eve is here rendered with less uncouth quaintness than in the rougher variety of delft ware which we incline to refer to a Staffordshire origin: the border is very well designed, and recalls the style of some Italian majolica." A larger platter, similarly decorated, and of the year 1663, may also be seen in the British Museum. But its technique is inferior, although the colours used are the same, namely, green, yellow, orange and puce, in addition to blue. The colours have run, and the surface is irregular and pitted. One feels obliged to regard it, however, as emanating from the same painter and the same factory as the specimen shown in Fig. 34. Fig. 35 illustrates another large dish in the British Museum. Its style seems to be a clumsy imitation of the Italian rather than of the Dutch. In the centre Jacob's Dream is represented; in the border are four symbolical figures in oval medallions separated by renaissance ornaments of animal forms. It is dated 1660.

There was one pattern of large oval dish (19½ inches by 16¼) of Lambeth delft which seems to have been produced for nearly forty years. An early example in polychrome bears the date 1659: this piece is in the British Museum: Dr. Glaisher owns a similar piece.

The design, a recumbent female in low relief in the centre surrounded by five amorini and a border with eight sunk wells and birds, masks and flowers, is copied from one of Palissy's works. A very late example at South Kensington is painted in pale blue upon a greenish-white enamel, very different in quality to the creamy white of the wine-jugs. Its date is 1697. In the British

Museum may be studied many dated trays, plates and dishes belonging to the years 1676, 1679, 1680, 1686, 1691, 1693, 1698, 1724, and 1742.

Before leaving the subject of delft dishes attention should be called to those on which a Royal or distinguished person is portrayed. These are technically and artistically inferior to such a piece as that illustrated in Fig. 34. They show less successful following of Italian or Dutch models than the majority of the specimens described. They are rough pieces enamelled on the face only, the back or reverse being simply glazed with a transparent lead glaze, sometimes tinted with the colours used on tortoise-shell ware. The drawing on these pieces is quaint and crude; the colours are dull; the trees are commonly painted with a sponge; the enamel ground is a dirty greenish white, and the rims are usually adorned with blue dashes. The subjects are—Portraits of Charles I., Charles II., James II., William and Mary, Queen Anne, Prince Eugene, the Duke of Marlborough, and a few other celebrated personages of the day. A late example is given in Fig. 36. Some of the figures are shown standing, some enthroned, many on horseback. These platters are usually about 13 inches in diameter, and are commonly painted in two or more colours, besides blue, namely, green, puce, yellow and brick-red. There was a good series in Jermyn Street now at South Kensington, while many private collectors, such as Mr. Solon and Dr. Glaisher own examples. Some of these productions may be of foreign origin made for the English market, but most of them are certainly English. "Were they made at Lambeth or in Staffordshire," is a question difficult to answer, but on the whole it seems probable that they emanated from one of the Lambeth factories. There is a certain family likeness in the long series which covers, if dated examples

be our guide, no less than sixty-five years, 1637–1702. And this continuity of manufacture could hardly have been the case in respect to Staffordshire delft, while the dates are generally too early for the factories at Bristol and Liverpool. A plate in the author's collection may be assigned to the same origin, and may be described in this place as it represents Charles II. in the Boscobel oak, and is doubtless a Restoration piece. The colours employed are three—dull blue, dull green and dull iron-red—the last over the glaze. The King's face in blue is in the midst of the sponge-painted foliage, in which also are disposed three crowns in blue and red. The tree trunk and the herbage below it are in blue, while one band and three lines of blue encircle the border; both front and back are covered with a rather dull white enamel.

Many pill-slabs were made at Lambeth. There are two examples at South Kensington and one in Dr. Glaisher's collection, all bearing the arms of the Apothecaries' Company. One piece has the Royal Arms as well, while another has the Apothecaries' motto *opiferque per orbem dicor*. Pharmacy jars, drug-pots, and ointment-pots were also made at Lambeth, besides a large number and variety of fancy pieces, such as puzzle-jugs, puzzle-cups, nests of small cups, etc.

In addition to the plain white, and the blue and colour-painted delft made at Lambeth it is allowable to attribute to the same ceramic centre certain small jugs which have perplexed collectors. The forms as well as the body, and, where it is visible, the tin enamel, agree with those of the best authenticated productions of Lambeth. The Birchet Jug already described affords a connecting link between these pieces and those of the more usual type. One of these is a small silver-mounted

jug in the British Museum: on the white ground there is a sprinkled coating of manganese puce. Maybe this colouring oxide was put on commingled with the final lead glaze, which, as before stated, is not a dip-glaze. Examples occur not only in jugs but in small figures and decorative pieces, of cobalt blue, and of blue and yellow sprinkled on the surface in the same way. Here may be added a few words anent some rare pieces of delft, covered with a dark-blue enamel irregularly blotched with white. Specimens are in the British Museum and in Dr. Glaisher's collection. An interesting form in which this variety of delft appeared is that of a standing salt with three curved upstanding arms for the support of the napkin which was thrown over the whole, as in the case of English silver salt-cellars of similar pattern and date. In the absence of inscriptions one cannot feel quite sure, however, that this variety of the ware is not of French or Italian origin.

Some further evidence, not merely of the existence of potteries at Lambeth but of the nature of their productions was furnished in the fragments of white enamelled ware and wasters discovered during the progress of the Albert Embankment works, and the re-building of many premises in the neighbourhood of High Street.

Another kind of proof of the existence of these Lambeth pot-works is afforded by what may be called incidental biographical references. For instance, one James Doe, a native of Lambeth, was apprenticed to a painter in china and earthenware at Mr. Griffith's Delft Pottery, High Street, Lambeth, and afterwards was in the employment of Wedgwood. And we know also that about the middle of the eighteenth century (if not before) this Griffith had a "Delft Pottery" in High Street. Later on in the century another potwork was founded (Coades') where

W. J. Coffee, the clever modeller who afterwards worked at Derby, was employed for some time.

In 1776, Griffith and Morgan advertised in *Felix Farley's Bristol Journal* for a stone kiln burner, a top-ware turner and an "ingenious painter." The advertisement is dated from their pot-house, Lambeth, and concludes with the words, "These men must understand their business well, as the Company have indifferent hands enough already."

Lambeth still continues the seat of important pot-works. The factory of Messrs. Doulton, "The Lambeth Pottery," was established in 1818: that of Messrs. Stiff and Sons, "The London Pottery," as early, it is said, as 1751. The late Sir Henry Doulton, about the year 1870, introduced into his works (previously confined to the manufacture of drain-pipes and other rough ware, most of it salt-glazed stoneware), an entirely new class of pottery of high quality not merely as to fabric but in its artistic excellence. It may be said to have been founded in a measure upon the German stonewares, but it possesses merits as to colour, form, and decoration, which are entirely original. Some of the artists who design it, such as Mr. George Tinworth and Miss Hannah B. Barlow, have acquired a high reputation. Besides this salt-glazed pottery some of the ornamental ware made by Doulton is unglazed stoneware; some is glazed with a felspathic mixture, and some is lead-glazed on a soft earthenware body, and is decorated under the glaze. Of course the further consideration of this entirely modern development of ceramic art at Lambeth does not fall within the scope of this work.

CHAPTER VI.

EARLY STONEWARES.

Dwight of Fulham—Place of York.

The wares made at Fulham during the last three decades of the seventeenth century present features of peculiar interest. The material, the glaze, and, above all, the modelling, all offer points of importance, but there are personal incidents connected with the Fulham potworks which lend unusual distinction to this ceramic enterprize. The founder of the pottery was one John Dwight, M.A. and B.C.L. of Christ Church, Oxford. In 1661 he became Registrar to Bishop Bryan Walton of Chester, and was continued in that office by his three successors. Until 1665 he lived at Chester, but before the end of 1668 he moved to Wigan. Sometime between March, 1671 and August, 1676 Dwight settled at Fulham, where his seventh child and fifth son, Edmond, was born in the latter year. His first patent, granted 23rd April, 1671, was for "the mistery of transparent earthenware, commonly known by the names of porcelaine or china, and of stoneware, vulgarly called Cologne ware." Dwight's second patent is dated 12th June, 1684. Dwight's employment of the word *transparent*, which we should replace nowadays by *translucent*, implies that some kind of ware resembling true porcelain was to be understood, and not merely such perfectly opaque red and brown bodies from China and Japan as Elers so perfectly imitated, and which in Dwight's time and by Dwight himself were commonly called porcelain. In fact Dwight did make some approach to success in producing a body which if not porcelain is distinctly porcellanous. Two of his statuettes in the

British Museum and the standing figure of a girl with flowers and a skull at her feet in the Victoria and Albert Museum (Fig. 37) are of this class. The author had the opportunity of making an exact examination, both physical and chemical, of the material of the female bust belonging to him before it was destroyed in 1873 at the Alexandra Palace. A chip obtained from this piece possessed the same fracture and hardness, and when reduced to a thin section could barely be distinguished under the microscope by its intimate structure from a slice of common grey hard porcelain-like stoneware from China. A partial quantitative analysis of this fragment pointed distinctly in the same direction. But as we are here dealing with the stonewares made by Dwight it is time to describe some of the few examples which the chances of years have permitted to come down to our day. The meagre and vague notices of John Dwight's ceramic labours recorded by his contemporaries, Dr. R. Plot, F.R.S., and John Houghton, F.R.S., afford no idea of their importance. But very happily two authentic collections came to light in recent years. The more important of these was obtained from a representative of the Dwight family and passed into the possession of Mr. C. W. Reynolds. At his sale in 1871 seventeen busts and statuettes and four wine-jugs or flasks were disposed of. The second collection of Fulham pottery was discovered in 1866 in a walled-up chamber in the works. It included several cruches of the grey-beard or Bellarmine types with a good many fragments and wasters. From these two sources came, with perhaps half a dozen exceptions, all the pieces of Dwight's Fulham stoneware now in the British Museum or at South Kensington. But the study of these *trouvailles* did enable collectors to identify as Fulham productions, some previously unassigned speci-

mens, such as the charming little engraved jug (Fig. 41)* and the model of a child's hand in the British Museum, as well as several small mugs in the Schreiber collection and in private ownership.

Mention has been made of Lydia, a daughter of John Dwight. She was born in 1667, and according to the legend incised behind the half-length recumbent effigy in the Victoria and Albert Museum (Fig. 39) died in her 7th year. This inscription runs thus—*Lydia Dwight, dyed March* 3, 1673—in modern reckoning the year would be 1674. A peculiar pathos belongs to this little figure, asleep in death, with a bunch of lilies clasped within her folded hands and surrounded with exquisitely wrought accessories of embroidery and lace. The magnificent life-size bust of Prince Rupert (born 1619, died 1682) in the British Museum (Fig. 38) is a most effective and masculine example of portraiture. Sumptuous, dignified and impressive, it is indeed a triumph of the modeller's and the potter's art. Another fine piece of Dwight's stoneware also in the British Museum is the nude Meleager. When we study these and the other statuettes and busts of the Fulham *trouvaille* we cannot but feel astonished at the amazing contrast between these productions and all the rustic and quaint slipwares and other earthenwares of the time. They stand absolutely alone in English ceramics. They are the original and serious work of an accomplished modeller. The best of them are instinct with individuality and strength, yet reticent with the reticence of noble sculpture. The material in which they are wrought, a fine stoneware, of a warm greyish white, of pale fawn or pale brown hue, varying a good deal in different examples, is of

* Some experts regard this piece as of Nottingham make.

considerable technical excellence though not entirely without flaws and accidental defects. Those pieces which have been examined specially for the purpose show that they were salt-glazed. It is generally conceded by experts that these remarkable productions were the work of John Dwight's own hands.

John Dwight was the second son of one John Dwight, himself the second son of Robert Dwight, of Henley-on-Thames, Oxon, and afterwards of the parish of St. Peter, Cornhill. This Robert, who died in May 1619, was the son of another John Dwight, of Henley, great grandfather of the famous potter.

We do not know the date of the birth of John Dwight, but his eldest child John was born at Chester in 1662. The statement (Miss Meteyard, *Life of Wedgwood*, i., p. 108) that the potter had "succeeded as early as 1640 in making a few pieces of imperfect porcelain" can scarcely be correct for he was, so far as we can estimate, not more than three or four years old at that date. We base this calculation upon the time when he took his B.C.L. degree at Oxford. If we allow that he matriculated when of the same age as that at which his sons afterwards matriculated, and if we concede the usual interval between matriculation and graduation, we reach the year 1637 or 1638 as the year of John Dwight's birth. He died at Fulham in 1703 and was buried there on October 13th. His widow Lydia was buried at Fulham on the 3rd of November, 1709. The Margaret Dwight to whom the pottery belonged in 1737 was the widow of Samuel Dwight eldest surviving son of John. He was an M.A. of Oxford and was in practice as a physician at Fulham. Margaret and Samuel Dwight had one child, another Lydia, born in 1717. She it was who married in her 21st year, Thomas Warland, a potter of Fulham,

and, after his death one William White. It is affirmed that the Fulham works remained long in the possession of their descendants; in 1864 they passed into the hands of Mr. C. J. C. Bailey. Some of the note-books of Dwight are extant; they do not appear to contain very explicit information as to the materials which he used or the processes of his manufacture. His second patent of 1684 is scarcely more illuminative than his first.

But a good deal of authentic information as to the relations between Dwight and some of the best potters of his day may be gathered from the Chancery action which Dwight began in June 1693. The record of these proceedings proves how many English potters were at that time making stonewares, but it confirms the pre-eminence of Dwight.

In concluding this notice of John Dwight mention should be made of the fact that he must have manufactured an immense quantity of stoneware bottles, jugs and noggins of simple forms and little or no decoration —these were intended for everyday use. We reach this conclusion from the terms of Dwight's contract with the company of glass-sellers of London, who had agreed, at least as early as 1676, to buy only his English-made stonewares and to refuse the foreign. Such productions should still be numerous and identifiable, but we must here content ourselves with a reference to such a piece as that shown in Fig. 40, a cruche from the second Fulham "find" now in the Schreiber collection, and to a few other pieces which, like it, can hardly be discriminated from the foreign stonewares which they were intended to imitate and displace. A small silver-mounted jug with ribbed neck is a type of a fine kind of pale stoneware assignable to Dwight's Fulham pottery; this specimen (Fig. 42) is also in the Schreiber collection. It

may be interesting to add that the three pieces of Dwight's ware in the Victoria and Albert Museum cost, respectively—the statuette, £31 10s.; the recumbent effigy, £158; and the bust of King James II., £31 10s. The Prince Rupert in the British Museum cost in 1871 the trivial sum of £39 18s.

Two very small cups or pans for artists' or enamellers' paints were found in 1875 at Sand's End, Fulham, in gravel twelve feet below the surface. The locality is within 100 yards of Wandsworth new bridge. The material of one of these cups is a translucent, mottled, unglazed porcelain, not unlike Derbyshire alabaster; the other and smaller object more resembles stoneware, but is glazed with a grey translucent porcellanous substance. It does not seem unreasonable to conjecture that these curious pieces are relics of Dwight's experimental trials of bodies and glazes.

Place's Ware.

There is a very near resemblance between some of the pieces of Dwight's ware and the solitary authenticated example of Place's ware with which we are acquainted. In both materials we have a body somewhere between fine stoneware and hard porcelain, of a pale grey colour streaked with darker grey, black and brown: the glaze is hard and thin. The only extant specimen yet recognised of Place's ware is in the Victoria and Albert Museum (Fig. 43), and was presented by Sir A. W. Franks: it came from Horace Walpole's collection at Strawberry Hill. It is a handled coffee-cup two and a half inches high, and of an elegant form: the same shape occurs amongst pieces of Chinese origin of very translucent creamy white porcelain. It is however not impossible

that a few of these translucent white cups and mugs, which connoisseurs have assigned sometimes to China and sometimes to Place, may really be attributable to "one Clifton" who is said by Ralph Thoresby (in 1714) to have improved upon the manufacture of Mr. Place and to have thereby made a fortune. Mr. Francis Place, a son of Mr. Rowland Place, of Dimsdale in the county of Durham, was an attorney's clerk in London until 1665: he died in 1728. During some portion of these sixty-three years, Mr. Place devoted much time to experimental pursuits: his pottery was made at the Manor House, at York.

It has been stated that a few specimens of Place's ware are in private hands; it is desirable that this statement should be verified and the pieces carefully examined.

CHAPTER VII.

ELERS AND HIS IMITATORS.

John and David Elers—Red Ware—Salt-glazing—Astbury's Ware.

THERE are two reasons for considering the ware introduced by John Philip and David Elers now—that is, after having studied the stoneware of Dwight and before describing the Staffordshire salt-glazed ware. For it was first made a good many years after the famous pieces of Fulham ware with which we are acquainted, and it was the precursor of the most characteristic types of salt-glazed Staffordshire ware. In fact the advent about 1693 of the brothers Elers into Staffordshire had a marvellous though not an immediate effect upon the whole of the subsequent productions of the potteries. It started the more intelligent and enterprising of the master potters upon new lines, and these lines, though they had then something of a foreign element in their beginnings, yet soon became thoroughly English. There is, it is true, a great chasm between the grand, massive, quaint yet clumsy, coarse and cumbrous tygs or posset-pots of the latter half of the seventeenth century, and the dainty, light, and sharply-turned tea-sets of a fine red stoneware that not even Wedgwood afterwards could rival with all the appliances of a century later. No attention had been previously paid to the fineness of the body, or to the truth of the forms into which it was thrown on the wheel: the ornament might have been and often was picturesque, but neither sharp in execution nor graceful in design. If we assume that certain pieces of red ware may safely be attributed to these Dutchmen,

then we may hazard several statements as to their productions. We will say then that the brothers Elers, or rather John Elers, prepared his red clay with extreme care, so as to reduce it to a uniform degree of fineness. He used the lathe so as to turn his pieces into forms far thinner and more uniformly exact in shape than any which the wheel or whirler could furnish. His ornaments were in keeping with the fineness of the ware. They were impressed, upon lumps of clay stuck upon the turned piece, by means of brass moulds or stamps sharply cut or engraved with intaglio designs. A mayblossom, a bird, an interlacement of curves, a cross formed of fleurs-de-lis, figured amongst his favourite devices: threads and connecting threads were added by hand, while the superfluous clay was scraped off from the edges of the reliefs by the use of a small tool. But the ware was not always decorated with these reliefs, for sometimes we find nothing more than a few lines or lathe-turned bands upon it. The handles and spouts of the tea-pots were often if not always hand-made and of very simple forms without ornament.

Although we have a good deal of traditional and other evidence as to Elers' productions, it is remarkable that we are not able to point to a single bit of red ware and say without a doubt that it is of his manufacture. No name or date occurs upon any specimen: the imitation Chinese mark in the seal character was used by other and later potters, though it probably was also employed by Elers himself. Further, no fragments of red ware have been yet discovered near the site of Elers' works at Bradwell Wood, nor at or near his house or store at Dimsdale. Systematic excavations at these two localities ought to clear up some of our doubts as to the true attribution of pieces now commonly given to

Elers and his imitators and successors indiscriminately. At present when we think that we have identified an undoubted piece of the original ware we are often suddenly disillusioned by, *e.g.*, finding a piece identical in form and decoration but of a body which is known to have been devised after Elers' day, or with ornaments of an historical character, which refer to a time when Elers had left Staffordshire and abandoned the potter's art for another occupation. And besides all the difficulties of identification enumerated above, the problem is complicated by the fact that John Dwight certainly made vessels of what he called "opacous red porcelaine" some years before the brothers Elers settled in England.

We have said that a foreign element is betrayed in the Elers ware. The style of the stamped ornaments is German or Flemish, the form and substance of his tea ware is taken from Chinese models. But his skill so modified and transformed these exotic elements, that they became merged, at all events in the course of the next twenty or thirty years, in a style which could not be any longer called foreign.

John and David Elers made several other wares besides the red stoneware, or red porcelain and red china, as it was called at the time. David Elers, in his answer to the complaint of John Dwight, says that he learnt in Cologne how to make stoneware, and that he began to practice the art in the year 1690. This was at Fulham: it is probable that he and his brother did not migrate to Staffordshire until 1693 or a year or so later. With them went John Chandler, an experienced workman, trained and employed previously by John Dwight. Anyhow, we feel bound to admit that the brothers Elers were among the first potters, if not the very first, to introduce salt-glazing into Staffordshire. Aaron, Thomas

and Richard Wedgwood, of Burslem, contemporaries of the Elers, were also defendants in the proceedings taken by John Dwight; they seem also to have been making "Cologne wares." But the Elers were probably the chief offenders. We think that they also used the common lead-glazing with tortoiseshell mottlings; not improbably they made a black ware which Wedgwood ultimately developed into his fine dense black basaltes.

As to authentic specimens of Elers' wares we can but point to the score of examples of early unglazed fine red pottery in the Victoria and Albert Museum, and say that among these pieces there are two or three which may possibly be the work of Elers himself. But Twyford as well as Astbury, father and son, carried on the Elers' tradition and used occasionally the imitative Chinese seal-marks which it is supposed that the Dutch potter now and then impressed upon his ware. It is not likely that the Elers turned out "red china" for more than twenty years, 1690–1710, so that we find it impossible to assign to them the teapot here figured (Fig. 44) which represents apparently the marriage of George III. in 1761—half a century after Elers had ceased working and many years after his death. But specimens of Elers' ware *must* have survived to our day and are doubtless to be sought amongst such pieces as are finest in texture, simplest in decoration and most modest in dimensions. Each collector and expert will judge and choose for himself. He cannot have a guide in the matter more likely to be right than Mr. Solon. Our difficulty with the identification of Elers' red ware is repeated in the case of his light stone ware glazed with salt, for the pieces one would naturally attribute to him appear to represent the adoption of improvements in the body not effected until 1720.

It may be useful to recall here the specimens of red unglazed ware of Elers and his followers which were destroyed with the Alexandra Palace. They were fifteen in number: of these ten small pieces, tea-pots, cups and saucers, sugar-bowls, milk-jugs and flower-pots, partook of the characters belonging to early Elers' ware. The others were large pieces—chocolate-pots from nine to twelve inches high—or they were pieces covered with wavy engine-turning, the work in all likelihood of the younger Astbury.

The story of the two brothers Elers has been related at length by Mr. Jewitt in his *Life of Josiah Wedgwood*. It will suffice here to state that they sprang from a noble family of Saxony, which appears to have settled in Amsterdam, of which city their father was Burgomaster; Dwight states that they were silversmiths. They are said to have come over to England with William of Orange, or more probably just after his establishment upon the English throne. Bradwell Wood, lying some distance from the road between Wolstanton and Burslem, furnished the Elers with the fine ferruginous clay they needed in order to reproduce the red opaque china of the East. It was and is a secluded spot, well suited for the purposes of a potwork where every operation was to be conducted with secrecy. By 1692 or 1693 the manufacture had reached a high degree of perfection, and was sold not only at Dimsdale, one mile from the potworks, but in a warehouse or shop kept by David Elers in the Poultry, London. The price of their tea-pots is said to have ranged between twelve and twenty-five shillings each. Probably the sale of these pieces at such a price was difficult; anyhow we find that John Philip Elers left Staffordshire about the year 1710 in by no means flourishing circumstances. He is said to have

gone to some glassworks at Chelsea, and then to have set up in business for himself in Dublin as a dealer in china and glass.

But although J. P. Elers abandoned Staffordshire and practical potting, his improvements were neither forgotten nor disused. The careful levigation of the clays which he practised, the use of the lathe and of metal stamps, and the process of salt-glazing, were precious legacies to the district. Of some of the chief successors of Elers we may now speak.

The story of a potter, John Astbury by name, who, by feigning idiocy, got admission into the works of Elers and there learnt some of their processes, has been often told. He was a man of shrewdness, possessing considerable powers of invention, and, profiting by what he had found out from the Dutchmen, soon modified and enriched their methods until he made a large variety of cheap and curious wares. Never quite equal in fineness of body and sharpness of ornament to the productions of Elers, the works of Astbury are not mere imitations—at least the majority of his extant pieces cannot be so called. For the paste or body of his ware he used clays or mixtures of clays which burnt to a red, fawn, yellow, buff, orange, or chocolate tint—some of these colours being developed by the glaze. Generally his ornaments were applied in Devon or pipe-clay and stamped. They consisted of foliage and May flowers: crowns, harps, shells, stags, lions, birds and heraldic ornaments (see Fig. 26). For the inside of his tea-pots and other vessels he often used a wash of white clay, and he was always making experiments in the mixing and tempering of clays. Thus it was that he was led about 1720 to the use of a due proportion of ground flint in the body of the ware to secure a higher degree

of refractoriness in the kiln and less shrinkage. To his son, Thomas Astbury, who commenced business in 1723 at Shelton, may be attributed further improvements in earthenware bodies. He first produced the "cream-colour," which afterwards in Wedgwood's hands displaced almost all other materials for useful table ware.

Mr. Solon has a large number of specimens of the work of the elder Astbury, some of them having been identified by means of fragments disinterred from the site of his potworks at Shelton. The "Porto Bello" bowl of red clay with white clay ornaments (ships, &c.), the whole lead-glazed, in the British Museum, is a characteristic example of Astbury's work and bears the date Nov. ye 22, 1739. An unglazed saucer in the Victoria and Albert Museum and five pieces formerly in Jermyn Street may safely be assigned to the same potter or to his son. The red pieces with wavy engine-turning upon them are occasionally marked with the name ASTBURY impressed in type letters. These productions probably belong to the younger Astbury. Dr. J. W. L. Glaisher owns two specimens so signed; a third piece of the same set bears a square imitative Chinese mark.

A two-handled loving cup with designs in white relief on a red body the whole glazed with a yellow lead glaze was sold in November 1902 under the designation of Astbury ware. As it was commemorative of Rodney's victory, it could not have been the work even of the younger Astbury.

Astbury's efforts to improve the staple productions of the potworks were, during his lifetime and after his death in 1743, taken up and continued by other workers; Twyford, Dr. Thomas Wedgwood, and Ralph Shaw of Burslem, may be named amongst these. Shaw, though chiefly remembered for his litigious spirit, seems to have

produced some remarkable pieces of red or chocolate ware coated all over with white clay, and subsequently decorated by scratching through this white layer and revealing the dark body beneath. The best example of his work which we know is a jug seven inches high, now in the British Museum, an interesting specimen formerly in the collection of Sir A. W. Franks. It is beautifully decorated with birds and foliage in a somewhat Persian style.

CHAPTER VIII.

WHITE STONEWARE.

Staffordshire Salt-glazed Ware, its origin, forms, and decoration—Notable Examples and Collections.

A PECULIARLY fine stoneware, with a glaze formed by means of common salt, was produced, chiefly in Staffordshire, between the years 1720 and 1780; its manufacture at Burslem is said to have lingered on so late as the year 1823. It is generally of a grey, drab, or dull white colour, and so extremely hard, that it can but just be scratched by quartz (rock crystal). Its specific gravity is about 2·2. It may almost take rank as a porcelain, for thin pieces are translucent, and if a little more alkali had entered into its composition it would have been in chemical nature and physical texture alike a veritable hard porcelain. Its glaze is unmistakable, being characterised by minute depressions which give it the appearance of a piece of fine leather or the skin of an orange. This appearance is caused by the high fusing point of the glaze, and by its having been *formed* on the ware itself and out of one of its constituents. In fact the glaze was not applied to the body of the ware before firing, but when the pieces had been heated to a high temperature in the kiln, common salt was thrown in, and, meeting with water-vapour, became decomposed into hydrochloric acid which escaped, and soda, which attacking the silica of the clay in the body, formed with it a silicate of soda and alumina—a hard glass or glaze. This glaze varies in "grain"

within wide limits even on the different parts of a single piece; moreover it was the custom of some of the potters to add a little red lead to the salt thrown into the kiln, and this made the glaze smoother and thicker. The perfection of salt-glazing is sometimes reached on objects of common materials and common workmanship, even on drain-pipes, filters, and chemical apparatus. In the old Staffordshire ware it frequently combined perfect efficiency as a protective coating with that exquisite half gloss which, without interference from its own excessive brilliancy on the one hand, or coarse irregularity on the other, brings out both the form and the decoration of the body.

As to the body or paste of this salt-glazed ware, Shaw states that it was successively made of—

Brick-earth and fine sand;
Can-marl and fine sand;
Grey coal-measures clay, and fine sand;
Grey clay and ground flint.

This last and most important improvement is attributed to Astbury in 1720; but Dwight was acquainted with this use of pounded flint forty years or more earlier. The son of this Astbury introduced in 1725, upon a dull cream-coloured body, a white wash of clay and flint. The ground flints used in the body in lieu of sand amounted to from 20 to 25 per cent.

The sharp archaic designs, the wafer-like thinness, and the other characteristics of this ware are perhaps best seen upon the richly decorated sauce-boats, tea-pots and pickle or sweetmeat trays which form the chief treasures of collectors of this beautiful pottery. There can be no doubt that these things are far more worthy of preservation than many of the English porcelains and earthenwares which command high prices at sales and form the usual

objects of worship amongst the devotees of *bric à brac.* They are original, but avoid meaningless extravagances of form and decoration. Duly displayed upon the shelves of a cabinet lined with puce-coloured velvet they hold their own in competition with most of the highly esteemed wares of European origin.

The forms which this Staffordshire ware assumed may be studied in the Victoria and Albert and British Museums, and in the museums of Edinburgh and Dublin. Mr. L. Solon of Stoke has a very fine series of specimens. The Schreiber Collection at South Kensington is also rich in this ware. The author's collection contains some important pieces. Amongst these a very fine sauce-boat with raised lettering, figures and ornaments upon it, is of considerable interest. It has two handles and two spouts. Under each of the spouts is the serpent tempting Eve; in the several compartments of the sides are figures of the Seven Champions of Christendom:—

St ANTON	St ANDREW	St PATRIC	a harp in the
Y: I T.Y	SCO T	IREd K	4th compt.
St DAVID	St GeorgE	St DENIS	St: IAMES
WALES		FR E	SP ANE

Another of these rare lettered pieces is a hexagonal tea-pot of oriental character decorated with numerous figures and with foliage. The six panels bear the following inscriptions explanatory of the designs. (1) Old Vice Roy of Kanton. (2) Ambassadors of Lammas. (3) Round Pepper. (4) G·R·A·N·D T·A·R·T·A·R-H·A·M· C·H·I·N·A. (5) China root. (6) Young Vice Roy of Canton. The sugar-bason of the same set is without lettering, but has six panels representing a tea party; a drinking party; a wild beast hunt; the Royal arms; the Crucifixion; Adam and Eve and the serpent. There can be no doubt that these pieces were made at the same

potworks and probably by the same designer as the beautiful sauce-boat with lettering and figures representing the Seven Champions of Christendom.

Among the earlier pieces of salt-glazed white ware preserved in collections, those with a drab body (washed sometimes on the inside with a white slip) and applied stamped ornaments in a white body, have been thought by some connoisseurs to date from the last decade of the seventeenth century, and even to have been made by J. P. Elers. We think they are assignable to a time fifty years later. A fine series from the Jermyn Street Collection has been added to the Victoria and Albert Museum. Our figure (45) represents a teapot and cover of this variety. The same mode of decoration is seen on a bottle (wholly white) in the Schreiber Collection (Fig. 46). The sweetmeat tray in the Victoria and Albert Museum (Fig. 48) has been made in a brass mould; the tea-pot (Fig. 51) probably in one of plaster.

Amongst the strange diversity of forms which this fine white ware was made to assume, a notable specimen is preserved in the Stoke Free Library. If one imagines a somewhat flattened Chinese beaker with swollen middle to have been incrusted all over with large overlapping leaves having serrated edges, some notion may be formed of this curious specimen. It is, however, a moulded not a built-up piece. A replica is in the British Museum.

In the Stoke Free Library there are some fine pieces of white and drab stoneware. A beaker of Chinese form with a narrow band in the middle is of unusual excellence. It bears some small white applied ornaments on a drab ground. A still more important example, if really of English make, is preserved in the Mechanics' Institution, Hanley. It is a mug decorated with two

bands of excellent ornament and a medallion in relief. This piece is dated 1701; my own impression is that this piece is precisely such, in paste, and decoration, as might be attributed to Elers. This view is not shared by some good judges, so it will be safer not to affirm positively that this interesting piece is the earliest known dated specimen of Staffordshire white stoneware.

In the British Museum there is a small flask inscribed and dated IM 1724, and a salt cellar with large grotesque face and bearing the letters $\frac{M}{RM}$ and the date 1744.

Amongst the very numerous specimens of this white salt-glazed ware destroyed at the Alexandra Palace fire in 1873, one dated piece may be noted, viz., a circular ink-pot having an outer casing, with perforated dots forming the letters and figures, I. B., 1742. A mug with incised ornament in the Schreiber Collection is dated 1752, and the flask with "May flower" applied ornament (Fig. 46), 1759.* The large soup tureen formerly in the Jermyn Street collection bears the cursive letters J. B., and 1763. The popular subject of the capture of Porto Bello by Admiral Lord Vernon belongs to an early period, and bears occasionally the date 1739. During the period 1740 to 1760 this white stoneware was undoubtedly not only of high excellence but extremely popular. Shaw tells us (p. 167) that it then "sold readily the day of drawing the oven." In Fig. 50 is shown a good example of a style of ornament in this ware known as "scratched blue," because the pieces were first scratched with a point, and the scratches filled in with zaffre before being fired.

Of figures in this salt-glazed white ware, the best

* Thomas Coxe's cup is dated 1758.

known are a pair in Turkish costume enamelled in rich colours. Two sets of these, eight inches high, and a similar figure washed with grey-brown and olive, and another uncoloured, were destroyed in the Alexandra Palace fire; another set is in the Schreiber Collection. Animals are not infrequent; among these, rabbits, cats, and sheep occur; and now and then a camel, a monkey, a swan, or a hawk. A figure of this last subject is in the author's collection. It is ten inches high, inclusive of the rocky base (coloured brown) on which it stands. In the Schreiber Collection are some richly coloured small birds and other animals. These figures are modelled with spirit, but are often wanting in sharpness and accuracy of detail. Figures of a still earlier date, and still rougher and ruder fashion, were, however, made in this ware at Burslem. To this class belong the curious figures in quaint costume of which two examples are in the Dresden Museum (Enoch Wood Collection), one example in the British Museum, and another in that of Mr. Solon. A man and a woman, sometimes accompanied by a third figure, are seated on a high-backed bench or pew with ends; the details of the four examples differ, but they are obviously the work of the same potter. Mr. Solon's example is richly decorated with a brown ferruginous colour in parts; it has been beautifully etched (though reversed) in the *Art of the Old English Potter*, plate xxix.

Tea-pots and other tea ware gave great scope for invention to the salt-glaze designers. Heart-shape or lovers' tea-pots, and house tea-pots are not rare. Fig. 51 represents one of the latter in the Schreiber Collection. Some of the house tea-pots were of more complex design and with three stories on one side and two on the other; most present a curious and bizarre spout in

which a mask, a bird's neck and bill, and an arm, are strangely associated.

There is every probability that those fine and rare pieces of salt-glazed white ware, which are covered all over with a very deep cobalt-blue glaze, and enamelled with ornaments in black and opaque tin-white, were made about 1750 by William Littler of Longton. The decoration of these corresponds in many particulars with that of the Longton Hall porcelain, described by Mr. J. E. Nightingale as the work of W. Littler. Mr. Littler lived at Brownhills near Burslem; his father was a potter. He began business about the year 1745, and soon afterwards commenced his experiments on porcelain. We may assign his blue-glazed stoneware to a date between 1745 and 1750. The pieces enamelled on the top of the blue glaze, and by means of a second firing at a lower heat, are very rare; we doubt whether the recognised specimens could not be counted on the fingers of one hand.

When one admires an early sharply-cut piece of salt-glazed ware, one does not perhaps at once realise how many steps have been taken in order to secure the final result. Let us see what these steps in the process were. Firstly, a mould was carved or cut in "intaglio," generally in some soft material such as native gypsum, that is, alabaster. This carved mould consisted of two or more pieces, flat or curved in accordance with the shape of the vessel to be made. The oval vessels required to be modelled in two sections only, round in three, square in four sections for the sides, with two or more other pieces for the base, top, and lid. The patterns cut in these slabs were somewhat limited in range, the pecten-shell, tendrils, leaves, coat armour, volutes, flutings, diapers, frets, and such other designs

as could be easily executed by the graver, being found amongst those most frequently adopted. Instead of concealing the joinings between the sections of the mould, these joinings often become positive features in the general design, forming borders to the panels into which that design was divided. Assuming the engraving of the several parts of the mould to have been completed, the next step was to join them together and to make from them a mould in relief called a *block*. This was of clay, somewhat thick and in one piece. It was pressed into the mould, dried, and fired; occasionally the blocks thus produced are found unglazed, but more commonly they are of salt-glazed stoneware. The third step is now reached, the preparation, from the "block" above described, of the *pitcher* mould. This would of necessity be somewhat smaller than the original model, but in other respects identical with it. Into this pitcher, whether of porous terra-cotta, of plaster of Paris, or of other porous material, a liquid slip of prepared and mixed clay was poured so as to deposit a sufficient film of clay upon the interior of the pitcher; then the surplus slip was poured out. After drying, the hollow casting was removed from the mould, legs, handles, and spouts, with any finishing touches or enrichments that were desired, were added, and then the whole piece was fired and glazed with salt. Plaster moulds, which were not introduced for this work before the period 1743 to 1750, gave much less sharp impressions than those of terra-cotta, and were often employed after they had become blunt through frequent use. From this cause and from the abandonment of the casting process, above described, as well as of the old "throwing" and turning operations, in favour of the method of *pressing* (a lump or *bat* of clay being pressed or moulded within the

model), there came about a general deterioration of the Staffordshire stoneware, so far as sharpness is concerned, between the years 1750 and 1780. This was one cause of its decline in public estimation. But there were two other causes at least, one being the introduction of more showily-coloured productions, especially of those which were printed, and the other being the perfection of surface secured by the lead-glaze of Wedgwood's Queen's ware. Anyone who has passed a silver spoon over a salt-glazed soup-plate, or used a knife and fork upon a meat-plate of the same ware, will understand the disadvantage under which the peculiar glaze of white stoneware labours; that for some purposes it should have been superseded is not remarkable. It must not be assumed that stoneware made of a bat of clay pressed in a *metal* mould was of inferior sharpness, for many of the choicest pieces were thus made between 1740 and 1750.

The Victoria and Albert Museum possesses several good moulds of the white stoneware, chiefly from the Wood collection. In one case there is a very sharp block for a cup (3098 '52), and the cup taken from it (3159 '52). What would have been a plain rim has been ornamented with a rough pattern in "scratch blue." There are also in the same collection two very fine and sharp blocks for sauce-boats (2778 '52 and 3144 '52). Another block for a small milk-jug bears the initials of the designer on two bare flat spaces on opposite sides —R. W.—these probably stand for Ralph Wood, the Burslem potter, whose group of the Vicar and Moses (Fig. 68) is well-known. The flat spaces on which the initials above named are cut would be concealed in the jug formed from this block by the feet, which were subsequently applied on these spots. It would be

interesting to see whether such marks could not be detected on other pieces by removing their legs or supports. It should be added that the block in question bears the date 1749 upon the flat space intended to receive afterwards the third leg of the piece.

Besides the blocks for salt-glazed white ware in the Victoria and Albert Museum there are a good many specimens in the public and private museums of the Staffordshire potteries. The Wedgwood Memorial Institute at Burslem, has a block for one of the pieces, bearing the inscription PORTO BELLO TAKEN. The Mechanics' Institution at Hanley has a series of these blocks in hard stoneware.

Amongst manufacturers of white stoneware, we may name, chiefly on the authority of Simeon Shaw, Thomas and John Wedgwood, sons of Aaron Wedgwood, Burslem; R. and J. Baddeley, Shelton; Thomas and Joseph Johnson, Lane End; R. Bankes and John Turner, Stoke; John Barker and Robert Garner, Fenton; John Adams and John Prince, Lane Delph. All these potters, and many others, were making "crouch" ware and fine white stoneware during one part or another of the period included between 1725 and 1775. The improvements in moulds as well as in the grinding and proportions of the materials of the body of the ware seem to have been perfected somewhere between 1740 and 1760, and it is to this period that we may attribute the majority of the finest and most original productions. Not that rough and poor specimens were wanting, for some of the many manufactories, said to be sixty in Burslem alone, turned out productions of an inferior character.

The following is an approximate chronological arrangement of old Staffordshire work in salt-glazed stoneware :—

Period I. Prior to 1720. Specimens not identified with certainty.

Period II. 1720 to 1740. Flint with Devon and Dorset clay introduced into the body, rough potting at first, finally sharp work in great variety.

Period III. 1740 to 1760. Extensive use of "scratch blue" at first, then of coloured enamels and oil-gilding in decorating the salt-glazed surface.

Period IV. 1760 to 1780. Prevalent ornamentation of basket and pierced work partly derived from Japanese motives: period of decadence.

The decoration of the ware comprised a great variety of processes, which may be summarised in the following scheme:—

Form.
- Engine-turned lines, bands, &c.
- Incised and scratched work.
- Applied ornaments cast in moulds previously.
- Stamped ornaments from metal moulds.
- Slip-cast in pitcher, or plaster moulds.
- Pressed or moulded work.
- Irregular shreds and shavings of clay applied to the surface.

Colour.
- Drab or ash-body with white clay-wash, partially cut away, or with applied ornaments in white and in blue clays.
- Zaffre or manganese powdering previous to glazing.
- Coloured enamelling over glazing.
- Tin enamelling on blue ground.
- Transfer printing over glaze, in red, violet, or black.
- Oil gilding and japanning.

One example of the richest of these modes of ornamenting this ware must suffice. Fig. 47 represents a fine

large flask or bottle, enamelled after a Chinese pattern, with foliage and figures. To this flask belongs a large bason similarly decorated—both are in the Schreiber collection.

The Fulham white or greyish-white stoneware, must be regarded as in one sense the precursor of the Burslem crouch ware. In date it was certainly earlier: but that the style and peculiarities of decoration and treatment of Dwight's manufacture, largely influenced the Staffordshire potteries, cannot be affirmed with certainty. The Staffordshire productions have merits both in material, in form, and in decoration, which are peculiarly their own, yet in modelling the human figure they never approach the excellence of the early Fulham pieces. An oriental (at first a Chinese) influence was clearly dominant in the majority of the earlier Burslem specimens, and it continued in force till the manufacture ceased. Some of the later specimens, notably the dinner and dessert services of the last period of the manufacture (1760–1780), were directly copied, so far as their embossed ornamentation is concerned, from the Japanese stonewares of Kioto and Awaji, although rococo details were added. With this oriental tincture were associated certain elements, of style and treatment, which remind one of the finer German stonewares of Siegburg and Rären. Yet in spite of this indebtedness to exotic originals, we may claim for the old white salt-glazed stoneware of Staffordshire, a high place amongst English ceramic manufactures. The finer specimens possess much artistic excellence, and must rank amongst the most original of decorative English pottery.

On the whole, it is likely that though the Elers were among those potters who did introduce glazing with salt into Staffordshire, they did not largely practise the

process themselves except in the making of brown mugs and cans of stoneware. Some of the earliest extant pieces of grey stoneware, presenting a close resemblance in style to the fine red ware, may have been made by them towards the close of the seventeenth century. Between 1710 and 1715 there were in Burslem six ovens turning out stoneware, in all probability glazed with salt. Between these dates and the middle of the century much advance was made in the quantity and quality of this stoneware, and there can be no doubt that the introduction of salt-glazing into the Staffordshire potteries was the cause of the rapid extension of the earthenware manufacture there during the first half of the eighteenth century. The commixture of clays, the addition of silica and especially of ground flint, the repeated efforts to improve the colour, texture, hardness, and form of a ware which at the outset had much to recommend it, all stimulated further invention and progress. In the first quarter of the eighteenth century, indeed, this particular manufacture was not carried on with vigour and to the extent that one might have expected from our experience of to-day. But still the single kiln of each maker soon became insufficient to supply the demand, and so the works were enlarged and more workmen were trained, until towards the middle of the century the manufacture was carried on in scores of potworks vying with one another in the perfection and variety of their products. In immediate succession to John Philip Elers we meet with the names of Astbury and Twyford as makers of salt-glaze stoneware. Astbury used Devon and Dorset clays as well as local materials for his body, adding afterwards a large proportion of ground flint. The patents of Thomas Billing in 1722, and of Ralph Shaw in 1732, were directed towards further

improvements in the ware. Dr. Thomas Wedgwood, of Burslem, was another celebrated potter of that day; Aaron Wood, the chief blockcutter of the time, was apprenticed to him in 1731. It is to be regretted that in very few cases are we able to identify the works of individual potters, or to attribute particular patterns to particular factories. When the ware was most in vogue there seems good reason to conclude that the popular patterns were copied over and over again, not only from pieces of Staffordshire make, but also from the productions of Chelsea and Bow. Indeed, the finest pieces of white stoneware, enamelled by Daniel of Cobridge, and by other potters who followed his example, were no mean substitutes for the coloured porcelain which they were intended to imitate.

During the last few years the prices brought by good specimens of enamelled salt-glaze have risen considerably. Unfortunately this rise in market value has stimulated the production of forgeries. The basis is usually a genuine white specimen, but the enamel-decoration has been recently added—it is not contemporary. Such pieces generally show some small black points, or, it may be, partial discoloration: they are easily detected by the expert.

At an auction at Christie's on June 15th, 1910, a remarkable collection of genuine enamelled salt-glaze was dispersed. The following lots are deserving of record:—

A tea-pot and cover, painted with a portrait of the King of Prussia, on an ermine ground;—33 guineas.

A tea-pot and cover, painted with red and yellow roses, on black diaper ground;—34 guineas.

A tea-pot and cover, painted with panels of flowers in the Chinese taste, on ruby ground;—32 guineas.

A tea-pot and cover, painted with a group of auriculas on mauve ground ;—37 guineas.

A tea-pot and cover, painted with flowers on a blue ground ; —40 guineas.

A figure of a man in Eastern costume, coloured ;—38 guineas.

CHAPTER IX.

NOTTINGHAM STONEWARE.

It is not usual to regard Nottingham as having once been an important ceramic centre. But in the years 1815, 1874, and 1879, during building operations in Parliament Street, George Street, and Broad Street, a large number of kilns and many medieval vessels, wasters, and fragments were discovered. It was obvious that the area occupied by these early potteries had been extensive, while from the evidence of many coins found at or about the same level the conclusion may be drawn that the manufacture of earthenware was in active operation during the later years of the fourteenth century. Pavement-tiles with armorial designs were found, also many jugs and drinking vessels of a brownish red body partly covered with a green glaze. Pots of unglazed coarse earthenware were also found; and, in one locality, some tygs coated with a thick brownish black glaze, somewhat dull in lustre. But it is to a Nottingham ware of a very distinctive character and of later date than the above-mentioned productions that our attention must now be directed. The evidence afforded by dated pieces proves that in the last years of the seventeenth century the making of an excellent brown stoneware salt-glazed had been commenced. The material and finish of these earliest known productions are so good that they must be regarded as proving the existence of a well established factory. For examples, the puzzle posset-pot (figured in *The Reliquary*, vol. xiii.)

bearing the inscription in cursive letters scratched in the clay before firing—

Samuel Watkinson major of
And Sarah his wife and majoress Nottingham
17 00

is of elaborate construction by no means easy to build up and to fire. The piece stands 10½ inches high and is 9½ inches in diameter at the top. The body is made of two parts one within the other, the outer shell being incised with a design of stalks bearing flowers and leaves which are themselves entirely cut through or perforated. A considerable number of small globular jugs of similar structure and style of ornament are known to collectors. One in the Victoria and Albert Museum (803 '72) bears the inscription in the usual cursive characters "*Nottm* 1703." It is shown in Fig. 52. A similar specimen belongs to Mr. Solon.

Specimens bearing the dates 1700 and 1703 have been named; there is a jug, having in front an incised flower and the date April 28th, 1702, in Dr. Glaisher's collection at Cambridge. A jug inscribed *John Shaw, junr., of Bassford, near Nottingham*, 1712, has been recorded. In the Victoria and Albert Museum there are two early pieces; one, a christening basin, 13 inches across, is inscribed *November* 20, 1726, the other is a large mug with applied figures in low relief representing country sports; it is inscribed—*Edw. Stark*, 1727. In the same collection is a large punch bowl 22 inches in diameter, incised with—*Old England for Ever*, 1750. Another punch-bowl in the same collection tells us that it was—*Made at* Nottingham *ye* 17th day of August, A.D. 1771.

The Castle Museum at Nottingham possesses several good examples of this fine brown stoneware. A square

5¼ inch tile with impressed geometrical ornaments is a rare and unusual piece, part of a pavement from the house of a former owner of the potworks. The notable dated pieces are :—a mug—*Mary Whats, April the 24th* 1749; a puzzle jug with G.B. 1755, incised above a floral design somewhat Persian in character; a jug—*John and Elizabeth Townend, June 7th,* 1760; a mug dated 1781 and having a long inscription with ornaments of birds and flowers.

In the Weston Park Museum, Sheffield, there is a well-decorated two-handled cup of Nottingham ware. The patterns, which are wholly incised, consist of concentric rings and bands with a bold encircling wreath of conventional foliage. The inscription runs thus—*Ann Goodwin, March 3rd,* 1747.

There are a good many specimens of this stoneware in private possession. Dr. Glaisher owns a two-handled loving cup with incised line-decoration and the inscription—*Thomas Smeeton and Mary, his wife,* 1739. Other dated pieces are—a mug richly decorated with incised work representing leaves, stems, thistle, and rose blooms and crowns, and inscribed *John Johnson, Schoolmaster, Nottingham, Sept. ye* 3, 1762; a rattle with the legend —*Elizabeth Clark December ye 25th,* 1769; and a cup inscribed—*Isaac Danc(e), of Nottm. ye Maker, May the* 9, 1780. The latest date recorded on any piece is 1805. It is believed that the Nottingham stoneware ceased to be made very early in the 19th century.

Any notice of this ware would be very incomplete without a reference to the "bear" jugs in the form of a sitting bear with a movable head constituting a cup. These vessels were in common use in beer-houses during the closing years of the seventeenth century and the greater part of the eighteenth. These were made in Stafford-

shire and Derbyshire as well as in Nottingham, but the latter town certainly produced a considerable number, in the peculiar bright brown and reddish brown stoneware, which was the chief product of its potworks: the blackish and the white stoneware bear-jugs may be attributed to Chesterfield, Brampton and the Staffordshire potteries. The brown bears were sometimes smooth, but more frequently coated on the head and body with an immense number of minute rough shreds of clay. The fine example in the Victoria and Albert Museum is shown with its stand of the same material in Fig. 53.

It is considered by Mr. J. Potter Briscoe, of Nottingham, who has paid very careful attention to the subject, that all, or nearly all, of the brown stoneware which we have been describing, was made by a family of potters of the name of Morley. He gives the name of three members of this family, John Morley, who was made a burgess in 1695, Joseph Morley, a burgess in 1721, and Charles Morley in 1723. The last-named, who became Sheriff of Nottingham in 1737, amassed a considerable fortune by his business. By the last quarter of the eighteenth century the local manufacture of stoneware had become inconsiderable, but it probably lingered on for a year or two after the close of the century. The potteries were situated in the lower part of Beck Street.

By means of the pleadings in the Chancery Proceedings of 1693 "Dwight versus Elers and others" we can carry back the manufacture of salt-glazed stoneware in Nottingham at least seven years earlier than the date on the Watkinson posset-pot. James, another member of the Morley family, was one of the defendants in the same suit.

It is well to state that Nottingham brown stoneware

is distinguished by special characteristics. Of course, like all salt-glazed wares, its surface is not absolutely smooth, but it is smoother than the old white stoneware of Staffordshire, barely showing more than traces of the orange-skin texture. In colour it is of a rich bright brown, sometimes verging on yellow brown, sometimes on red-brown. Its glaze occasionally shows in parts a semi-metallic lustre or a slight iridescence. The pieces were well thrown and uniformly fired, their edges and mouldings sharp and true, their contours often graceful. The smaller and more delicate examples were not only uniform in substance, but thin.

We have assumed that all the examples of stoneware referred to in the present chapter were glazed by means of common salt. It must, however, be borne in mind that the ferruginous clays used at Nottingham, when subjected to the combined action of hydrochloric acid and soda vapours, give rise to the formation of a brown glaze in which a double silicate of iron and of sodium occurs, containing, also, as other salt-glazes, a little aluminium.

CHAPTER X.

BRISTOL AND LIVERPOOL DELFT.

Two Delft Works at Bristol—Dated Pieces—Style and Decoration of the Ware—Liverpool Tiles—Plaques and Bowls.

EARTHENWARE of three different kinds has been traced to a Bristol origin. The earliest pieces are of a buff ware glazed with lead and coloured with iron and copper. Fragments only have been exhumed, and these are portions of large and oddly-shaped vessels with grotesque masks and coarse ornamentation of incised lines and of bosses.* Of the second type of ware a few tygs and other drinking vessels or fragments of them have been found in Bristol. These are of dark grey or brown stoneware and very hard; they can scarcely be earlier than the close of the sixteenth century. The third sort of earthenware is that which is generally called delft—a white stanniferous enamel upon an earthenware body. There were two makers of this ware in Bristol, Richard Frank on Redcliffe Back, and Joseph Flower. The manufacture was actively carried on during the middle of the eighteenth century, but pieces of an ornamental character, either in form or decoration or both, were turned out at least as early as 1706 and as late as 1784.

Frank's delft works, founded in all probability during the last quarter of the seventeenth century, were situated behind the premises in Redcliffe Street, known as

* Some fragments of large vessels of obviously mediæval manufacture have been found on the site of the Carmelite Priory, Bristol.

Canynge's House. On this site, in 1869, were found abundant remains of delft ware of Bristol manufacture—gallipots, ointment pots, jars, jugs, and tazze suitable for the display of pastry in confectioners' windows. The body of Frank's ware is of a buff-colour, harder, denser and rather darker and redder in tint than the body of similar Dutch wares; it has about the hardness of fluor spar or 4° of the mineralogical scale. The glaze, or rather the tin enamel, on this ware has a slight greenish-blue tint and is uniform in texture and colour; it is thinner but perhaps superior in opacity to the majority of ordinary Dutch examples. The decoration, on the enamel but under the thin glaze, was generally of the usual blue tint somewhat dull in colour; occasionally pieces occur in which there is a border of foliage enamelled in a pure white upon the greenish-white ground of the ware—"*bianco sopra bianco*" (Fig. 55). A ground of powdered manganese purple with white medallions bearing designs in blue was another style sometimes adopted. The decoration on the plates made by R. Frank is usually based upon Chinese patterns, but in many instances it has been copied from Dutch examples. A plate, presented to the Jermyn Street collection by the late Mr. W. Edkins, (now at South Kensington) was painted by his grandfather Michael Edkins, at Richard Frank's pottery; it is inscribed on the back $\begin{matrix} & E & \\ M & \because & B, \\ & 1760 & \end{matrix}$ the initials being those of the painter and his wife. He painted many tiles for fire-places and for dairies Frank's pottery was removed in 1777 to No. 9 Water Lane: in 1784 it was sold to Mr. Joseph Ring. Delft ware was then out of fashion.

Another maker of delft ware in Bristol was Joseph

Flower. The name of "J. Flower, Potter, No. 2 Quay" occurs in Sketchley's Bristol Directory for 1775; in 1777 he moved to No. 5, Corn Street. His delft ware is perhaps thinner and finer than that of R. Frank, but does not seem to have been manufactured to so large an extent; authenticated pieces of his make, now in the possession of a descendant, are dated from 1741 to 1750. His ware was often decorated with oriental landscapes, foliage and figures, in much the same way as that of R. Frank. One plate has a view of the old Hotwell House and the ships and boats on the Avon; a dish shows "The taking of Chagre in the West Indies by Admiral Vernon."

Although a very large number of pieces of Bristol delft ware are in existence, it is generally impossible to distinguish those which were made by R. Frank from those of J. Flower. And it requires a good deal of practice to discern the differences between the productions of Bristol and of Liverpool, and, we may add, of Lambeth. However, the election plates

NUGENT ONLY
1754

Calvert and Martin
for Tukesbury
1754

are certainly of Bristol make, and almost certainly by R. Frank. Other dated pieces of Bristol delft are these:—

A round dish, with ornaments in blue, inscribed P B M 1706

seven plates inscribed respectively,

D	Elizabeth	B	H	JOHN	P	E
T×H	Barness	S·E	S×H	SAUNDERS	J·B	F·G
1716	1738	1744	1751	1754	1763	1767

a christening bowl, "Hannah Hopkins, born September 17,

new style, 1752;" a tile picture, being a view of St. Mary Redcliffe, now in the Victoria and Albert Museum. This bears the arms of Bishop Butler, and so its date is approximately ascertained to belong to his episcopate, 1738–1750.

The large picture formerly in the Willett collection is composed of seventy-two tiles, and represents Hogarth's *March to Finchley;* it is probable that these tiles were painted in 1754. The same subject, painted on forty-two tiles, is in Dr. Glaisher's collection. Pairs of tile pictures for the fire-place, made up of nine tiles apiece, representing a dog and cat as guardians of the hearth, were not uncommon in Bristol houses once. The dog, in one example, has the word Bristol on his collar, with the date 1752.

It must not be supposed that Bristol delft occurs only in the form of plates, dishes, and tiles. Tea-poys and punch-bowls are frequently found which may be safely assigned to the factories of Frank or Flower. Of the former, three examples bore respectively the inscriptions K. F. W. 1722, Ann Bates, January 1st, 1748, and U.D 1760; the bowls, though often bearing mottoes, are rarely dated. They, however, exhibit a great number of different designs and ornaments, not only in blue, but also in yellow, red, and manganese purple. The latter colour is sometimes employed for the outlines of the pattern, and sometimes for the mottled ground—in the latter case medallions are left, having Chinese landscapes, conventional ornaments, or flowers in blue. A fine bowl has a rude figure of a fox in red inside at the bottom, accompanied by the legend, "Be Ware of the Fox," while the outside is covered with sprays of conventional foliage in blue, red, and yellow; these sprays are arranged in a number of small panels.

The bowl we have selected for illustration, Fig. 54, is conjecturally assigned to Bristol, partly from the peculiarity of its material, and partly from an inference drawn from the inscription it bears. This latter speaks of the tin used for the glaze, as having been that of "John Udy of Luxillion" (Luxulyan in Cornwall). Now it seems more likely that the piece was made at the near and familiar delft works of Bristol than at those of the distant Liverpool.

It may here be stated that approximate dates may be assigned to some of the extant specimens of Bristol delft, by noting the form and fashioning of the pieces. For example, in the case of plates, those of the earlier period, say 1706–1735, resemble their Dutch prototypes, being without any flange beneath, and having either simple curved sides and a nearly flat bottom, or a rather steep sloping ledge, and then a small sharp curve. During the second period, 1735–1745, the outer ledge or brim was nearly level, the circumference was frequently cut or lobed in six divisions, the area of the central portion was reduced, and a flange was added beneath. Some intermediate and transitional forms occur, but about 1755 the final form was reached, which is seen in the majority of the extant examples, and which closely resembles that now generally adopted for dinner plates. The lower outline of a section no longer consists of one unbroken line, but shows no less than nine members.

The most complete collection ever made of the works of Bristol delft potters was destroyed in the Alexandra Palace in 1873. A large number of the specimens there gathered together, had been obtained from houses in Bristol and Gloucester, and the neighbourhood of these cities. In the British Museum are some good specimens.

Among dated plates of Bristol delft, the following occur :—

P		R S	I
W·M	F·E	October 27	TM
1711	1721	1735	1753

In the same collection is a tankard of 1765, with a copy of a coin of Queen Anne painted on the lid; also a fine bowl, with foot marked W·∴·C / 1755 and a dish of this ware dated 1761. But the range of dates shown in these examples does not comprise the entire period of the Bristol manufacture of British delft. An inventory of stock purchased by Mr. Joseph Ring, of Messrs. Richard Frank & Son, in 1784, includes an item of 7*l.* 5*s.* for "delph ware." And as the marriage of one "Thomas Frank, gallipot maker," is recorded in 1697, and as excavations on the site of his potworks have shown that he made delft ware, we may trace back this manufacture to the closing decade of the seventeenth century. But the earliest dated piece is the dish of 1706 before named; earlier dated pieces must generally be assigned to Lambeth. A bowl ten inches across and dated 1683 has been attributed to Bristol by the owner, Mrs. May, who is well acquainted with the distinctive characteristics of English delft as produced in Lambeth and Liverpool, while Mr. J. E. Hodgkin cites as Bristol delft a wine-jar of 1676, and a plate dated 1680. These early dates need confirmation.

The ware for which Liverpool is most celebrated is delft. When it was first made there we do not know. The specimens of the seventeenth century which have been assigned to Liverpool are not improbably of Lambeth manufacture. We think the stanniferous enamel was first used at Lambeth, then at Bristol, and then

at Liverpool. As to Staffordshire a difficulty presents itself, but there may have been a short time just after the middle of the seventeenth century when large platters were there made of rough delft. Then there was a gap, not yet filled up, of a century, but finally, delft ware was re-introduced into the potteries after 1750 to fall again very quickly into disuse. There are, however, dated pieces near the beginning of the eighteenth century which we are obliged to assign to Liverpool from the subjects upon them, from the evidence of similar fragments dug up on the sites of the potworks themselves, from contemporary notices and memoranda, and from traditions. In the museum of the Mechanics' Institution at Hanley there is a Liverpool delft bowl, twenty and a half inches across, painted by one John Robinson at Seth Pennington's pottery, in Shawe's Brow. A similar bowl in the Victoria and Albert Museum is of the same size (3615–'01), Fig. 56. It is painted in blue with a three-masted man-of-war on the inside: the sea is green, and there is some red on the flags. The outside is adorned with powder-barrels, bombs and military trophies. Other bowls in the same museum may or may not be of Liverpool make; they bear such inscriptions as "Success to Trade," "Wilkes and Liberty," "Parliament Bowl, free without Excise, 1736," "Success to the Friendship, 1766." When we come to examine specimens of delft preserved in or near Liverpool itself, we find ourselves on surer ground. A posset-pot in the Liverpool Museum bears the date 1702. A plaque painted with "a West prospect of Great Crosby" is dated 1716. Another plaque is in old Crosby Church; it bears the date 1722 and the arms of the Merchant Taylors' Company. Other pieces (plaques, bowls, and mugs) bear the dates 1728, 1753, 1757, 1758, 1760. Although it

must be conceded that the delft bowls of Liverpool are well potted, the opaque, whitish enamel evenly spread, and the decoration bold, yet the effect of the whole is hardly satisfactory. The tin enamel too is decidedly inferior to that of the early Lambeth specimens. However, in one respect Liverpool excelled all other centres of production in transfer-printing on delft. This process, applied by Alderman Sir S. Theodore Janssen to the decoration of the enamelled objects produced at Battersea, appears to have been independently worked by John Sadler and Guy Green, both printers of Liverpool, as early as the year 1750. The surface to which the print was transferred was an enamelled tile in the one case, and enamelled metal in the other, but the processes were identical. The operation was rapid, for the inventors, Sadler and Green, themselves printed 1200 tiles with different patterns in six hours, without assistance. These tiles are five inches square, better potted and harder than the Dutch ones imported at the same time. The printing was in black, red, or puce: sometimes a little enamel colour, as green for vases, was subsequently added by hand. The tiles were employed for lining stoves and walls, and were very popular. Theatrical characters were frequently represented upon them, as in the tile from a panel in the possession of the Victoria and Albert Museum, Fig. 57.

So famous did Sadler and Green's printing on earthenware become, that Wedgwood himself sent a great quantity of his Queen's ware to Liverpool to be so decorated. Other Staffordshire potters did the same. The works were in Harrington Street, at the back of Lord Street. Wedgwood's successors still continued to have ware printed there so late as 1799. Specimens of Liverpool delft printed by Sadler and Green are in the

frame 27–'74 in the Victoria and Albert Museum. Note also the earthenware vessels with printing done at Liverpool upon them. The tea-pot with a portrait of John Wesley (1466'53) is a well-known example. The cream ware pieces of this kind may, in some instances have been made in Liverpool potteries, but the identification is uncertain. The signature of the engravers occurs on some specimens thus:—

Sadler, Liverpool. Green, Liverpool.
J. Sadler, Liverpool.

A list of some of the dramatic characters found upon Sadler and Green's Liverpool tiles is here given: it includes many of those published in a small volume or album dedicated to David Garrick.

Mrs. Abington	as Estifania.
Mrs. Barry	„ Sir Harry Wildair; Athenais.
Mr. Bensley	„ Mahomet.
Mrs. Bulkeley	„ Angelina.
Mrs. Cibber	„ Monimia.
Mr. Foote	„ Fondlewife.
Mr. Garrick	„ Abel Drugger; Sir John Brute; Don John in *The Chances.*
Mrs. Hartley	„ Lady Jane Grey; Imoinda.
Miss P. Hopkins	„ Lavinia.
Mr. King	„ Lissardo.
Mr. Lee Lewes	„ Harlequin.
Mrs. Lessingham	„ Ophelia.
Mr. Macklin	„ Sir Gilbert Wrangle; Shylock.
Mrs. Mattocks	„ Princess Catherine.
Mr. Moody	„ Teague; Simon in *Harlequin's Invasion.*
Mr. Lewis	„ Hippolitus; Douglas.
Mr. Smith	„ Lord Townley.
Mrs. Ward	„ Rodogune.

Mr. Woodward	as Razor ; Petruchio.
Mrs. Wrighten	„ Peggy.
Mr. Wroughton	„ Barnwell.
Mrs. Yates	„ Lady Townley ; Jane Shore.
Miss Younge	„ Zara.

CHAPTER XI.

WEDGWOOD WARE.

Influence of Josiah Wedgwood on English Ceramics—Queen's Ware—Egyptian Black Ware—Jasper Ware—Variegated Wares.

THERE is a notable difference between the productions of Josiah Wedgwood and those of his predecessors. Hitherto the potter's art in England had been essentially English. True, it had received from time to time foreign elements, yet it had assimilated them. But no previous potter ever worked upon so large a scale, nor so completely modified the style and the materials of the art. Henceforth Wedgwood's improvements and Wedgwood's patterns and designs were copied far and wide. His improvements in the potting or fashioning of his wares, and in their body or paste, were very great and perfectly legitimate. So much as this cannot be said of the artistic value of his work. Accepting, and even encouraging, the prevailing fashion of his day, Wedgwood adopted the rather shallow conceptions of classic art then in vogue. Classic forms stimulated and satisfied his efforts towards mechanical perfection: classic finish he tried to render by means of those fine pastes which he was ever elaborating. But no amateur of antique gems would accept Wedgwood's copies as adequate translations of the originals. The lens reveals the roughness of grain, the lumpiness of surface and the faults of contour in the one, while it serves but to bring out the beauty of the other. Even the Barberini vase, a masterpiece of potting, of material, of firing,

and of every excellence of workmanship, is but a copy after all. Its shape is inelegant, and the story which its ornament was meant to tell ill understood. What labour, what skill, given to work incapable of naturalisation! But to the portraits of contemporary celebrities which Wedgwood produced in jasper and basaltes wares, to his works after Flaxman, and to a great deal of his "useful" ware, must be accorded the very highest praise. In a word, Wedgwood was a great potter, but not a great artist. In the former capacity he influenced favourably the whole subsequent course of English ceramic industry; less happy in their results have been his fondness for the antique and his lack of originality. The "taking" delicacy and finish of his wares induced a number of imitators to copy his copies. Perfection of material and workmanship displaced the old native picturesqueness, vigour was sacrificed to finish, originality to elegance. But it would be most unfair to the memory of Wedgwood if too much stress were laid upon this critical view of his methods and style. The improvements which he effected in the ceramic industry of the country were too substantial to be seriously compromised by the want of spontaneity in the artistic character of much of his choicer ornamental ware. Indeed, the latter formed in reality but a small proportion of the array of different productions which emanated from the works of Josiah Wedgwood. His "useful" and "table" ware it was that made his fortune and influenced the whole subsequent manufacture of pottery in England. No earthenware, native or foreign, combined so many technical perfections. Well-ground clays and flint formed the body. The "potting" was so good that every part and piece was in complete correspondence with every other, while no more material

was used than was necessary to secure solidity. Plate rested perfectly on plate, lids fitted perfectly to kettles, basons, and tea-pots. The colours of the wares were refined and uniform, the firing complete, the glaze thin. And the forms of the "useful" ware showed an exact adaptation to their uses. The spouts and lips of milk-ewers and jugs and tea-pots permitted of their contents being poured out with neatness; the handles could be held; the lids did not fall off.

Josiah Wedgwood came of a race of potters. A puzzle-jug made by his great-uncle, John Wedgwood, in 1691, is preserved at South Kensington. Nor was this John Wedgwood (born 1654, died 1705) the first potter of the family who settled at Burslem, for his grandfather, one Gilbert Wedgwood, was established there early in the seventeenth century. Josiah Wedgwood, the youngest of the large family of Thomas and Mary Wedgwood, was born early in July, 1730. His parents were neither affluent nor poor; they had many influential and some rich relations in Burslem. His school attendance ceased with his father's death in 1739. In 1744 he was bound apprentice for five years to his elder brother, Thomas Wedgwood. Owing to an affection of the knee, Josiah Wedgwood, when between fifteen and sixteen, had to give up working as a thrower, and then turned his attention to other branches of the potter's art: this change of occupation in all probability stimulated his inventive capacity. At the close of his apprenticeship he entered into partnership with John Harrison and Thomas Alders, the latter a potter at Cliff Bank, near Stoke. The wares there made were mottled, cloudy, tortoiseshell, salt-glazed, and shining black. Scratched ware, that is, salt-glazed white ware with incised lines filled in with zaffre, was also made at Cliff Bank.

Wedgwood remained in partnership with Harrison and Alders a very short time, probably not longer than a year or two. He then joined Mr. Thomas Whieldon, of Little Fenton (about 1754), and devoted himself in part to the work of modelling, but also to the improvement of the various agate, tortoiseshell, and cauliflower wares then made. A fine rich green glaze was one of his inventions during his partnership with Whieldon. When, at the beginning of the year 1759, Wedgwood established a new business for himself in premises at Burslem belonging to his cousins John and Thomas Wedgwood, his works were on a very small scale. But in a year's time the choiceness and style of the little pieces of various kinds of ware which he turned out attracted attention and custom to the rising craftsman. One very much wishes that some of the pieces which he produced at this time—the relief-tiles for fire-places, for example—could be recovered and identified. As his business grew, he effected improvements in the conduct of his manufactory as well as in the materials and decoration of its products. For each workman had now his own special work to attend to, and was no longer everything in turn. The new plan had, however, its drawbacks, narrowing the knowledge while it increased the mechanical excellence of the workman; yet its economy was extremely important in the case of a factory where the proprietor needed to amass some capital for the further development of his business. This Wedgwood soon accomplished, gradually perfecting the materials, forms, and decorations of the cream-coloured ware, which afterwards became known as Queen's ware. He also continually invented new contrivances, and improved the old apparatus and tools employed in the potworks. The notion which has been industriously spread by his biographers, that Wedgwood was a pro-

found chemist and that he was constantly applying his knowledge of the science to the improvement of his wares, is not precisely correct. It may be allowed that he knew more about the chemistry of his day than any of his contemporaries amongst the potters, and that, with the aid of his assistant Chisolm, he made many experiments, both chemical and physical, which told upon his practice. His papers on wadd and on pyrometry, read before the Royal Society, sufficiently illustrate this point. And he was an indefatigable experimenter, carrying out in an exhaustive way countless recipes, gathered from all quarters, for bodies, colours and glazes, introducing for the first time certain minerals, such as barytes and witherite, into his pastes, and making repeated modifications in his materials and their proportions. But the chemistry of Wedgwood's day, had he been thoroughly conversant with it, would not have helped him much in his ceramic labours. At that time, and, indeed, up to the last few decades of the nineteenth century, the ordinary acceptation of the meaning of "chemistry" was far from exact; for doctors were supposed to have mastered its theory, and druggists its practice!

In the year 1768 Wedgwood took into partnership Thomas Bentley, a Liverpool merchant of good education, artistic tastes, and polished manners. The partnership extended to an interest in ornamental wares only. In 1780 Bentley died. Wedgwood removed in 1769 to his new house and works at the village which he founded under the name of "Etruria." This place now contains nearly 6,500 inhabitants, and has a station on the North Staffordshire Railway. So in nine years from starting in business on his own account, Wedgwood was enabled not only to found a large factory, but to build a grand house for himself—a house which even now has an air

of faded magnificence in spite of neglect, the dinginess of its surroundings, and the smoke-smitten trees hard by.

In 1790 Wedgwood took his sons John, Josiah, and Thomas, and his nephew Thomas Byerley, into partnership. In 1793 the firm consisted of Josiah Wedgwood, his son Josiah, and Byerley. In 1795 Wedgwood died.

The marks on Wedgwood ware, and the signs by which the fine old productions of Josiah's time may be discriminated from more recent pieces, must now be given.

The main mark is the name Wedgwood impressed in the paste before firing. The size of the letters varied much—from $\frac{1}{4}$ to $\frac{1}{32}$ of an inch in height. Occasionally the initial letter only was a capital letter. WEDGWOOD, WEDGWOOD, WEDGWOOD, Wedgwood, Wedgwood, Wedgwood. During the partnership with Bentley his name was conjoined with that of Wedgwood in similar type to the above, thus WEDGWOOD & BENTLEY. An early mark previous to 1766 consisted of the name Wedgwood with each letter separately stamped and not exactly in line. An early partnership mark consists of the names in a circle; in the later ones the word ETRURIA is added, with an inner and outer ring. The mark, JOSIAH WEDGWOOD, with a date under (as Feb. 2, 1805) belongs to the time when the works were carried on by the son of the founder. In more recent times the firm employed the simple name WEDGWOOD. The O in the older stamps was always wide; in most of the later ones it is narrower, thus: **0**. The marks WEDGEWOOD and WEDGWOOD & CO., do not belong to the Etruria works.

Many small marks, chiefly those of workmen, are found upon pieces of old Wedgwood ware. Miss Meteyard, in her *Wedgwood Handbook*, gives no less than 100 of

these—more might be gathered. H, $\frac{O}{3}$ and 3, occur only upon small fine cameos of the best time. The inscribed letters W.H., for William Hackwood, the modeller, occur upon some portraits, but Wedgwood probably suppressed, so far as possible, any indication of their work which his artists might have wished to place upon their designs.

As to the quality of old Wedgwood ware, and the differences between it and the later productions of the same factory, it is difficult to speak with exactness. Touch and sight afford means of discrimination which are not easily put into words. There is a fineness of grain in the original work which results in a dense ivory-like surface, neither dry and chalky-looking on the one hand, nor of waxy smoothness on the other; such distinctions apply to the so-called jasper-ware bodies of which Josiah Wedgwood's best known pieces were made. The surface was neither dull nor shining except where, as on the edges of some of the smaller cameos, the shanks of seals, and the surface of the grounds of some imitation stone cameos of several strata, the lapidary's wheel had been used to give a polish. That polish revealed the fineness of the grain and the compactness of the jasper and black basaltes ware, and, it may be added, their exceeding hardness. Nothing, indeed, is better adapted as a touchstone for gold than a slab of black basaltes ware; such a slab made for this use, and marked WEDGWOOD ETRURIA, is in the author's possession. Some of the modern pieces of Wedgwood ware and many of the productions of Josiah Wedgwood's contemporaries and immediate successors and imitators can scarcely be distinguished from the old work except by those slight differences of tint, treatment, and finish, which demand ocular comparisons made by experienced connoisseurs.

In the further discussion of examples of the several wares made by Wedgwood it will be inconvenient to follow the order of his catalogue (6th edition, 1787); a better arrangement of our notes will result from the consideration of the different "bodies" in their order of invention or improvement.

1. *Cream-coloured ware*, or Queen's ware. Wedgwood brought the white earthenware body, which previously had been for the most part salt-glazed, to perfection, tinting it of various hues of cream-colour, saffron and straw. His dinner and dessert services, as well as tea and coffee sets, were generally made of this ware, and were often enamelled with well-painted designs of conventional foliage, flowers, etc. The more gorgeous patterns became very popular on the Continent. Gilding was introduced sparingly; later on the pieces were frequently ornamented with transfer-engravings in black or red, printed by Sadler and Green of Liverpool. Sometimes the outlines of the ornaments were printed, the designs being completed in enamel by hand. A sauce-boat and a fruit-basket in Queen's ware are shown in Figs. 58 and 59. A large number of vases and ornamental pieces, as well as some statuettes, were made in the cream-coloured body, and then ornamented with various kinds of enamelled decoration. A large centre-piece two feet high (now in the Victoria and Albert Museum) is an example of cream ware. When from each arm was hung a little basket of comfits and fruits, the appearance of the piece must have been charming. See also the open-work chestnut baskets and the immense dish 25½ inches across (248 '64), also 3214 '53, 423 '72, 3043 '53, 3528 '53, 559 '68, 689 '83, and many other specimens in the Victoria and Albert Museum, especially those recently incorporated with that collection from the Jermyn Street

series. On white and cream-coloured ware Wedgwood sometimes applied a gold lustre, but it was more freely used by his successors.

The following memorandum occurs in red enamel on the back of a large dish of Wedgwood's Queen's ware which was in the possession of the late Sidney Locock, Esq.: "The dish was made at Etruria by Messrs. Wedgwood and Bentley, the first year after Messrs. Wedgwood and Bentley removed from Burslem to Etruria. Richard Lawton served his apprenticeship at turning with them, and has had it in his house more than fifty years. It is my brother William's modelling. It was turned on a hand lathe, as plates were at that date. I preserve this to show the quality of common cream ware before the introduction of growan or Cornwall stone. This body is formed of flint and clay only, the same as used for salt-glazed ware at that time, and flint and lead only instead of a salt-glaze, and it is fired in the usual and accustomed way and manner as usual for glazed tea-pots, tortoiseshell, mottled, and agate, and cauliflower, etc. Also sand from the Mole Cop and Baddley Edge was used either in the body or glaze. N.B. Before flint was introduced they used a certain proportion of slip for the body in the glaze to prevent crazing, and to make it bear a stronger fire in the glaze oven. I was the first person that made use of bone in earthenware when in my apprenticeship at Mr. Palmer's at Hanley Green.

"ENOCH WOOD.

"BURSLEM, *Sept. 26th*, 1826."

The original memorandum is incorrect in spelling and punctuation; the obvious mistakes have been rectified in the above transcript, in which also the abbreviation C^n C^r has been conjecturally expanded into *common cream*

ware. The statement as to the use of bones in *earthenware* by Enoch Wood, when an apprentice of Mr. Palmer of Hanley, is of some interest. I have proved that bones formed an important constituent of Bow porcelain (1749–1775); it is now apparent that to Spode cannot be given the credit of first employing them even in earthenware.

2. *Egyptian black* or basaltes ware owes its colour chiefly to iron. Wedgwood's black ware was much finer in grain and richer in hue than that made before his day. Seals, plaques, life-size busts, as well as medallion portraits of "ancients and moderns," were made in this ware to a very large extent. The vases of black basaltes are well known; they were often of large size. Wedgwood made tea and coffee sets in this black ware decorated with coloured enamels, gilding, or silvering; they are not very satisfactory in use. This ware needs to be backed or surrounded by some material of a rich greenish yellow hue in order that its beauty may be properly appreciated. Basaltes plaques set in boxwood form admirable features in fireplace and furniture decoration. Attention may be drawn to the following specimens of black ware by Wedgwood in the Victoria and Albert Museum. Busts (285 '66 to 292 '66) of Zeno, Cicero, Cato, Seneca, Bacon, Barneveldt, Ben Jonson, and Grotius; several of these pieces are about twenty inches high. Figures are numbered 1263 '71 and 1264 '71. Vases are 131 '78, and 1506 '55, 1409 '55, 278 '66; and there are a dozen fine pieces of this ware from the Jermyn Street collection. The lamp, Fig. 60, is a good example of material and modelling. This black ware lent itself to two further inventions of Wedgwood. One of these was the application of unglazed enamel colours to the surface, thus producing an imitation of the ancient Greek vase paintings; the other consisted in the use of applied

solid ornaments, usually in a compact brick-red body; sometimes the body was red and the reliefs black basaltes. The dry enamel painting on black ware, which Wedgwood called encaustic painting, was mechanically perfect but artistically defective. An immense vase or crater of this sort was in the Jermyn Street collection; it was copied from a Greek vase of the period of decadence in the British Museum. As a triumph of successful potting, this piece, which is thirty-three inches high and eighteen inches in diameter, is worthy of attention. The very rare bronze ware made by Wedgwood appears to have been of black basaltes dusted over, before or after firing, with a metallic bronze powder.

3. *Red ware*, or *Rosso antico*, made in perfection by John and David Elers and their immediate successors, and by John Dwight, was never successfully produced by Wedgwood. Neither in quality of colour nor fineness of grain did it quite equal the earlier ware made from the same ferruginous clay from Bradwell Wood. Some of Wedgwood's cameo reliefs in red upon black (Victoria and Albert Museum 3482 '55 and 1261 '71) are more satisfactory in effect than those in which the ground is red and the reliefs black. It is believed that good pieces of this class of wares were turned out from the Etruria works during the first decade of the nineteenth century. The chocolate ware with black reliefs, and many similar associations of two unglazed bodies differing considerably in colour, afford a wide range of effects. The buff and red ware, and buff and sage green were often very finely wrought; the buff with white reliefs was less characteristic. Wedgwood used his white, buff, grey and cream-coloured terra-cotta bodies for some of his plaques, tablets and medallion portraits. See among the Wedgwood cameos in the Victoria and Albert Museum No. 275 '66, and from the

Jermyn Street collection No. 4957–'01 (Admiral Keppel). Many of Wedgwood's early experimental cameos, chiefly copies of seals and gems, were made in a hard, nearly white or straw-coloured terra-cotta, sometimes tinted by means of a thin wash of enamel applied by hand to the background. Between 1776 and 1786 Wedgwood made many improvements in some of these coloured terra-cotta bodies, notably in the cane-coloured and bamboo wares (Victoria and Albert Museum, 1505–'55, a tea-pot).

4. *White semi-porcelain*, or fine stoneware. This formed one of Wedgwood's earliest improved bodies. He used it at first in the plinths of his marble and variegated vases, and afterwards for some of the portrait medallions and plaques. It differed from the white jasper in its pale straw-coloured or greyish hue, and also in its wax-like smooth surface and subtranslucency: moreover it contained neither carbonate nor sulphate of baryta—characteristic and indeed essential constituents of the true white jasper ware, a subsequent invention. It had a great tendency to warp and crack in firing.

5. *Variegated ware* as made by Wedgwood was of two kinds, one a cream-coloured body, marbled, mottled or spangled with diverse colours upon the surface and under the glaze; the other an improved kind of agate ware (see p. 34) in which the coloured clays in bands, twists, stripes, and waves, constituted the entire substance of the vase or vessel. By the latter method Wedgwood produced some choice effects, rivalling and recalling, without exactly imitating, the appearances presented by many beautiful natural agates and marbles. Characteristic examples of surface-colouring are two vases from the Jermyn Street collection, one of "granite" ware, the other of "onyx" ware. Another specimen in the Victoria and Albert Museum is No. 1452–'53.

The handles of vases in this ware were often covered with oil gilding; occasionally, in some later examples, the whole surface was delicately veined and spangled with gilding, properly burnt in, and not merely fixed with japanner's gold size.

6. *Jasper ware.* This body was the material in which the chief triumphs of Wedgwood were wrought. Outwardly it resembled the finest of his white terra-cotta and semi-porcelain bodies. But in its chemical composition and physical properties it differed notably from them. One of Wedgwood's early recipes for white jasper was, in percentages—barytes 57·1; clay 28·6; flint 9·5; barium carbonate 4·8. The novelty of these components lies in the barytes and barium carbonate, which together constitute nearly sixty-two parts in the hundred. The white particles of the barytes served to reflect the colours of the various oxides used as staining materials for the differently tinted jaspers, while these oxides themselves apparently combined only with the other constituents of the ware. Occasionally a very little cobalt was added even to the white jasper ware, in order to neutralise its natural yellowish hue. By introducing a little Cornish stone or other felspathic material, the white jasper became less opaque and more waxlike: while the barytic ingredients, if made to preponderate very largely, and especially if insufficiently ground, produced a ware having a dry chalky whiteness. The useful fireproof cement called "Purimachos" consists of the same ingredients, the clay being in the smallest proportion. Wedgwood seems to have first called his new white body "jasper" in 1776, a year or so after its discovery; in the catalogue of 1787 he designated both it and a very fine waxen white body as "white porcelain biscuits," but the latter was more easily and cheaply

made than the former. It must be noted that what is called "jasper dip," invented in 1777, consisted of the white jasper ware with a surface-colouring produced by a wash of a mixture in which oxide of cobalt or other metallic oxides formed the chief ingredient. After Bentley's death in 1780 the solid jasper seems to have been disused for some time—indeed it is rare to find any name but Wedgwood upon the jasper dip. There are seven colours in jasper ware besides the white, but solid jasper is found almost exclusively of a blue tint. The seven colours are—blue of various tints or degrees of depth, lilac, pink, sage-green, olive-green, yellow, and black. The yellow is rare; as jasper dip it occurs as the ground on which figures in blue relief are placed in a few vases, as solid jasper small quatrefoils are found ornamenting some of the chequer or diaper patterns on vessels of black or lilac jasper dip. It is to be noted here that some of the finest jasper medallions and cameos present a curious association of solid jasper with jasper dip—the base being of a pale blue solid jasper with a deeper wash of the same colour. Not infrequently a white jasper body has a wash or dip of one colour in front, and a wash of blue at the back. It should be remembered that all the surface or ground behind the figures and other reliefs in white or coloured grounds is tinted, and may consequently show through or, as in many pieces with a black ground, may stain, the thinner parts of the applied ornaments. Plaques and tablets, and large medallions in high relief, will often be found to have circular perforations, or borings, at the back in the thickest parts to facilitate drying, and to prevent unequal shrinkage in the kiln. Some of the large fine jasper ware plaques are stamped in two or even three places with the maker's name. Let

us add here to the criteria of the fine jasper ware previously given (p. 101), the absence of bubbles and holes, the flatness of the field, and the uniformity of grain and surface, without ripples or stringiness.

No conception of the charm of fine specimens of Wedgwood's jasper ware can be conveyed by an ordinary woodcut; the best photographs we know, both of medallions and vases, are those on Plates IV., VI., VIII., XIV., XV., of the Liverpool Art Club's Wedgwood catalogue (1879): there are also some photogravures and half-tone blocks in the author's *Portfolio* monograph on Wedgwood. The two woodcuts here given represent a blue and white solid jasper vase (Fig. 61) with granulated ground (formerly in the Museum of Practical Geology), and a pedestal or drum (Fig. 62) of green jasper dip with white figures (Victoria and Albert Museum), from a design by Flaxman made in 1782. We also direct attention to the fine specimens of coloured jasper ware in the Museum, the register numbers of which are here given:—

Plaques, medallions, cameos.

1488-'55, 1011-'53, 3506-'55, 398-'74, 4938-'01 to 4956-'01.

Vases.

3463-'55, 3464-'55, 1421-'55, 2415-'01, 2416-'01, 2418-'01.

Miscellaneous pieces.

3467-'55, 1525-'55, 383-'54.

To give any notion of the multiplicity of objects in jasper ware which Wedgwood made, would be absolutely impossible within the very narrow limits of this little handbook. The books by Miss Meteyard, and Mr. F. Rathbone's fine work (named in our Bibliographical notes), will furnish all the necessary data for connoisseurs and collectors. Merely to describe the general characters of the classes

and sections in which Wedgwood arranged his cameos, intaglios, tablets, portrait medallions, statuettes, vases, flower-pots, and miscellaneous productions in jasper ware, would occupy several pages. But we cannot refrain from noticing two small groups of pieces in coloured jasper ware, which concentrate in themselves the chief beauties of this exquisite material. The first of these contains the rare oval portrait medallions in blue and white jasper of Robert Boyle, Benjamin Franklin, Joseph Priestley, Sir William Hamilton, Sir Joseph Banks, Dr. D. C. Solander, Sir Isaac Newton, and John Locke. These magnificent portraits are in very high relief, while the ovals are not less than ten and a quarter inches high by seven and a half inches wide—often longer; very few copies of them survive. The other group of jasper ware pieces which we commend to our readers is distinguished for exquisite delicacy and finish. We refer to the cameo subjects in three colours, or rather in two colours and white; these show their beauties to the best advantage when not of very small size. The "Sale of Cupids" and the "Car of Aurora," in white on green with blue and white border, or white on black with green and white border, may be named as two of the best examples of this group. These pieces should be about $2\frac{3}{8}$ inches long by $1\frac{1}{4}$ inches high, oblong, with the corners cut off and having the edges polished on the wheel. A fine series of the large portraits along with several examples of the choice "three-colour" cameos may be seen in the British Museum. Two blue and white portrait cameos in the Victoria and Albert Museum are shown in Figs. 63 and 64.

A word or two about the origin of Wedgwood's designs may be suitably inserted here. He began his artistic work in cameos and intaglios by copying from

sulphur, glass, and plaster casts of engraved gems of antique Roman and Greek origin, and of the Italian cinque cento. Later on he worked more directly from the originals themselves. English and foreign draughtsmen and modellers, such as Hackwood, Flaxman, Bacon, Stubbs, Webber, Dalmazzoni, Devere, Angelini, and Pacetti, worked for Wedgwood, not only in adapting antique designs, but in producing original works. He also used freely the figures of ancient vases in the volumes by Count Caylus and Sir W. Hamilton. The Duke of Portland lent him for three years the famous Portland cameo glass vase, now in the gold ornament room of the British Museum. This antique vessel was first mentioned in the year 1642 in the work of Girolamo Tezi "Aedes Barberinae"; the exact date of its discovery and its provenance are alike unknown: it is often called the Barberini vase. Three examples of Wedgwood's early copies of this vase belong to the nation. One with a full blue ground is in the British Museum: a second example is in the Jones Bequest at South Kensington, a third example, obtained from Charles Darwin, one of Wedgwood's descendants, was till lately in the Museum of Practical Geology. The most beautiful copy in existence was in the late Mr. J. L. Propert's collection; the ground colour in this example is of a very dark slate hue. The engagement (in 1775) by Wedgwood of Flaxman to model portrait medallions and plaques of classic subjects was most fortunate; the high favour, which these productions obtained at once, was a tribute no less to the sagacity of the potter than to the genius of the artist. To Flaxman must be referred the fine portraits of Dr. Solander, Sir J. Banks, Lord Chatham, Mrs. Siddons, Captain Cook, Boerhaave, the Queen of Portugal, and a crowd of others equally good.

William Hackwood was also a successful portrait modeller; his medallions of Wedgwood and his relations, and of many local celebrities, are evidently characteristic likenesses. The grand plaque of the sacrifice of Iphigenia, adapted from a bas-relief on the sarcophagus in which the Portland vase was wrongly supposed to have been found, may be accepted as the work of Pacetti. It may be mentioned here that this marble sarcophagus was certainly discovered as early as 1582, sixty years before the first mention of the Barberini vase.

The prices of Wedgwood ware have fluctuated greatly. At the sale which took place in 1781, after Bentley's death, very few pieces realised anything like the ware-house prices. For instance, a suite of "tablet," "frieze," and "blocks," in blue and white jasper for a mantelpiece realised 4*l.* 10s. instead of 12*l.* 19s. Ten times the latter sum would probably not purchase such a set nowadays. Take the case of Wedgwood's masterpiece, the Portland vase. Not more than fifty copies, probably fewer, were issued during Wedgwood's lifetime, at prices varying from twenty-five to fifty guineas apiece. A copy in the Tulk sale of 1849 was bought in for 20*l.* Prices have since advanced, an example in the Purnell collection having realised 173*l.* in 1872, while that in the Propert collection in 1902 brought no less than 399*l.* The largest price recently given for an old Wedgwood jasper vase was 700 guineas. This piece was of white on black; the subject on the vase was the Apotheosis of Homer by Flaxman; the cover was surmounted by a Pegasus; the square pedestal bore reliefs representing sacrifices to Flora and to Cupid, and was decorated with white griffins at the corners; the whole stood twenty-five inches in height. Dr. Sibson, the owner, had purchased it eighteen months previous to his death for 400 guineas. The largest blue

and white jasper plaque or tablet known, twenty-six inches long by eleven inches high, was sold for 415*l.* at Christies' in May 1880; it was made in 1789. The little cameos described on page 110 were probably sold originally at prices not exceeding seven to twelve shillings; they now fetch from five to ten guineas. Neither in Wedgwood's lifetime nor at any time since have pieces in black basaltes ware realised good prices, or been subject to much fluctuation in market value.

In conclusion we commend to our readers the very instructive Catalogue of Specimens in the Wedgwood Museum at Etruria. It is written by Mr. F. Rathbone the well-known expert. The collection includes not only excellent and typical examples of most classes of the great potter's productions, but original designs, models, and drawings of many kinds, as well as a long series of trials of the different bodies used or invented by Wedgwood. The period 1752–1794 is probably covered by the collection, which includes some particularly interesting moulds for early white salt-glazed ware. Some of these serve to show that several patterns usually assigned to Whieldon and other potters probably belong to Josiah Wedgwood.

CHAPTER XII.

TURNER AND OTHER IMITATORS OF WEDGWOOD.

John Turner—William Adams—Palmer—Neale—Elijah Mayer—Hollins—Spode—Wood—Davenport.

WEDGWOOD'S successes provoked the rivalry of his brother potters. Not content with improving their own productions they deliberately copied his. Some of them indeed maintained an honourable attitude in this matter, but the majority of the artistic productions of the potteries district which have survived to our day from the period 1760–1800, reveal something more than the influence and stimulus of Josiah Wedgwood's improvements in material, workmanship and design. Did he select a graceful classic vase for copying in black basaltes, in agate ware, in cream ware, in blue and white jasper, a crowd of imitators did something more than make the same selection. For the most part, they did not go directly to the sources whence Wedgwood drew his designs, but they secured early copies of Wedgwood's own pieces and set to work to copy them, form, ornament, body and all. The cameos, the seals, and the "useful" ware were all pirated. Some of the imitators excelled in one line, some in another, but not one of them achieved a success at once so varied and so complete as that of Wedgwood, although it must be owned that some of them produced several excellent kinds of ware. Perhaps John Turner, who worked in Lane End from 1762 until his death in 1786, may be regarded as having very nearly rivalled Wedgwood in the quality of his blue and white jasper. It is however easily distin-

guishable, both by its texture, which is more porcellanous, and by its colour, which either has a greenish or a purplish hue in it. In fineness of grain it left nothing to be desired. The following pieces of this ware are characteristic; a vase in the British Museum; three vases, Victoria and Albert Museum, 1474-'55, 1475-'55, 1476-'55; another vase from Jermyn Street, 2508-'01; a dish, 2511-'01; a cup and saucer, 2516-'01. The majority of Turner's productions are stamped TURNER, but the above-named cup and saucer bear the mark TURNER & CO. Possibly this is the mark of Turner and Abbot, or of John Turner's sons, John and William, who continued the manufacture of jasper and other wares until the year 1803. Turner's black basaltes or Egyptian ware is of very fine quality; so also is his cane-coloured or bamboo ware, and his cream-coloured stoneware or semi-porcelain. Of the former, note at South Kensington 2505, 2506, 2507-'01; of the cream-coloured stoneware, observe the fine tureen 10-'74, and the characteristic half-gallon jug, 2510-'01, with neck and handle coated with chocolate-coloured glaze, shown in Fig. 65. Such jugs, of all sizes, were frequently mounted in silver, and are of a considerable degree of perfection in their own way. A fine series of these jugs was in the Alexandra Palace collection, with many wine-coolers, mugs, and vases of the same body and style. Turner made some good busts in his cream-coloured fine stoneware—these were generally mounted on plinths of black basaltes—"Egyptian black." Turner was not a mere plagiarist of Wedgwood, many of his productions having marked elements of originality.

The name of Turner will remind the connoisseur of English earthenware of at least three contemporary potters, whose works are not always easily discriminated from those of the chief follower of Wedgwood. These

three names are Adams, Palmer, Neale. We did not know much about Adams, except from the wares stamped with his name, until a descendant, Mr. Percy Adams, of Wolstanton, prepared (with the help of Mr. W. Turner) his biography. However, in the year 1787, the name of William Adams & Co., Burslem, is found in Tunnicliffe's *Topographical Survey* as a firm of potters.

William Adams, born in 1745, a pupil and friend of Wedgwood, built a factory at Greengates, Tunstall, and made jasper there from the year 1787: he died in 1805. His youngest and only surviving son, Benjamin Adams, continued the manufacture until 1820. The blue and white jasper ware of Adams, in the form of vases, drums for candelabra, spill-vases, and tea sets, though generally slightly inferior in sharpness to the similar ware by Wedgwood, comes nearer to it in colour and texture than that of Turner. In the Musée Carnavalet in Paris there is a fine white blue on jasper cameo portrait of Louis XVI. It is labelled "Biscuit de Wedgwood (marque ADAMS)." Such Adams cameos are rare. A quite characteristic piece of Adams' ware is the large blue jug from the Jermyn Street collection 2559-'01, decorated with four white figures in relief representing the four seasons. The mark on this ware is usually ADAMS impressed: ADAMS & CO. sometimes occurs. Black basaltes, cream ware, and ordinary white earthenware were made by Adams, as well as an ivory-white stone ware.

Palmer was an unscrupulous imitator of Wedgwood's vases, securing new patterns as soon as they appeared in the warehouse in Newport Street, London. Palmer of Hanley was in friendly relations and ultimately in partnership with one Neale, and together they imitated not only the black vases, but those painted with dry

encaustic colours. It seems that another pirate, J. Voyez (see page 124), sometimes worked for Palmer, and sometimes on his own account. A very few of Palmer's productions are now identifiable, probably in part because they were of inferior merit, and in part because he left them unmarked. Some seals with H.P., or PALMER, upon them, and half a dozen black vases with PALMER, HANLEY, have come under the writer's notice. The most important of these latter is the very large example in the Holburne Museum at Bath. On the base of the vase "J. Voyez. Sculp. 1769" occurs; on the plinth "MADE BY H. PALMER HANDLEY, STAFFORDS." This date, it will be noted, is nearly twenty years earlier than that upon the Hebe jugs. See, in the Victoria and Albert Museum, 355-'70 and 354-'70; and 1475, 8, 9, 1484 to 1486, 1488, 1493, 1495-'70. When in 1776 Neale and Palmer united in partnership the firm appears to have used the marks impressed, of NEALE & CO. and *NEALE & CO.* Eleven years later we know that the partners were Neale and Wilson, whose names appear occasionally upon pieces of glazed white and cream ware. J. NEALE, HANLEY, occurs occasionally upon early pieces, chiefly black vases, made by Neale. In fact Neale executed some fine pieces in black basaltes ware, witness the set of large oval portrait medallions ($12\frac{1}{4}$ inches by 10 inches), dispersed some years ago at Messrs. Sotheby's rooms. One of these, W. Penn, 2501-'01, was bought for the Jermyn Street collection. In the same collection were specimens of the jasper ware, 2496-'01, 2497-'01, 2498-'01, and 2503-'01; and green glazed ware with gilding, 2499-'01, 2500-'01, made by Neale and Co. There is a coloured bust of the Rev. George Whitefield and a fine marbled or blue-sprinkled vase by the same potter in the Victoria and Albert

Museum, 83-'74 and 1614-'71 (Fig. 66). The sprinkled marbling touched with gold on a cream body was one of Neale's most successful styles of decoration.

Elijah Mayer, of Hanley, produced many good pieces in the style of Wedgwood. His unglazed buff and cane-coloured wares, often decorated with delicate lines and patterns in blue and green enamel are of singularly fine texture; they are usually marked with an impressed stamp of E. Mayer. Fig. 67 represents a fine buff ware vase in the Jermyn Street collection; it is decorated with blue and green enamel. Other Staffordshire potters of the same school were—

BIRCH, E. J., of Hanley.
CYPLES.
EASTWOOD.
HEATH & BAGNELL.
HEATH, WARBURTON & CO.
HOLLINS, T. & J.
HOLLINS, S., of Shelton.
KEELING, A.
KEELING, E.
LOCKETT, T. & J., of Burslem.
MYATT.
PRATT.
SHORTHOSE & CO.
STEEL, of Burslem.

Most of these potters are represented in the collection formerly in Jermyn Street, but their productions scarcely call for particular description, although the rich red-brown fine stoneware of Hollins (Victoria and Albert Museum, 8413-'73) really deserves more than a passing allusion. But we must give some particulars concerning the productions of two potteries, those of Spode and of Wood, on account of their excellence and variety.

The first Josiah Spode was apprenticed to Whieldon, with whom Josiah Wedgwood was for a short time in partnership. He was a successful manufacturer, making large quantities of blue-printed, cream-coloured and white ware, the latter frequently decorated with designs in transfer-printing, filled in with enamel colours by

hand. His dessert-services and tea-ware are generally now esteemed next to those of Wedgwood; they bear ornamentation of a somewhat oriental character. The gilding on Spode's wares is of great solidity and smoothness, quite the best of his day. Spode made black basaltes and jasper ware; also many varieties of coloured stoneware with white reliefs. Some of these pieces are copies of works by Wedgwood. (Compare the amorini on the Spode jug, Victoria and Albert Museum, 8-78, with those of the Wedgwood Medallion, 3506-'55.) The first J. Spode died in 1797. He was succeeded by his son Josiah, whom he had some time before taken into partnership. He improved the various manufactures of the establishment, adding, about the year 1800, the production of a fine porcelain. The mark on all Spode ware is the name impressed or printed or both—SPODE or *Spode*.

Some observations on the works of the several potters belonging to the family of Wood of Burslem will be found in the chapter on Staffordshire figures (p. 123). The first of the family whose productions are known was Ralph Wood, the uncle of Enoch Wood, to whom a further reference will presently be made. Some of the pieces by Ralph Wood, or by his son Ralph, bear the impressed mark, R. Wood or Ra. Wood, Burslem. Amongst these is a bust of Washington in cream-coloured ware (2464-'01), an obelisk of granite ware (2461-'01), and the well-modelled figures of Old Age, a Shepherd and Lamb, and the Vicar and Moses, which we have described on page 123. The younger Ralph Wood's granite or porphyry ware was made by attaching to the earthenware surface to be decorated a number of small fragments of differently-coloured pastes, smoothing the surface, and glazing the whole. It resembles a

polished piece of porphyritic rock with embedded crystals. The elder Ralph Wood's brother was Aaron Wood, who was apprenticed to Dr. T. Wedgwood; the son of Aaron was Enoch Wood,* famous not only as an enterprising potter, but as an enthusiastic and intelligent collector of all Staffordshire wares. Had it not been for his knowledge and perseverance the subject of the development of English earthenware would have been more obscure than it is. Ward tells us (*Stoke upon Trent*, 261 *et seq.*), that Enoch Wood collected the "early and later specimens of the fictile art, from the rude butter-pot of Charles II's time to the highly adorned vase of modern days." His collection remained intact until 1835, when no less than 182 of the choicest pieces were forwarded by Mr. Wood to the King of Saxony; they remain in the Dresden Museum. The rest of the collection has been dispersed, but happily a large part of it was acquired by the nation, and is now divided between the museums of Edinburgh, Dublin, and London. The Victoria and Albert Museum has been enriched by many specimens from the Enoch Wood collection.

Enoch Wood commenced business on his own account in Burslem in the year 1783; in 1790 he was joined by James Caldwell. The mark Wood and Caldwell belongs to the period 1790–1818. Prior to 1790 the mark, impressed, was E. WOOD; after 1818 it became ENOCH WOOD & SONS. The busts and statuettes produced by the Woods are better known than their other produc-

* The following is a sketch pedigree of these Woods:—

Ralph Wood, miller, of Burslem, born 1677 | died 1753.

- Ralph Wood, born 1716, died 1772.
  - Ralph Wood, born 1748, died 1797.
- Aaron Wood, born 1718, died 1785.
  - Enoch Wood, youngest son, born 1759, died 1840.

tions; however, they made tolerable blue and white jasper and black basaltes ware. Enoch Wood is said to have modelled the bust of John Wesley in the summer of 1781.

The name of a third potter came into prominence towards the close of the eighteenth century. John Davenport commenced working at Longport in 1794. An impressed upright anchor with DAVENPORT or Davenport above it, and occasionally LONGPORT below, also impressed, are common marks of Davenport and his successors. Sometimes these marks are used singly: sometimes they are printed or painted in red.

We may mention as names occurring on various pieces of Staffordshire ware made towards the close of the eighteenth, and in the early years of the nineteenth century, those which are arranged in the list below. Specimens illustrating the work of these potters will be found in the Jermyn Street collection now removed to South Kensington.

Bott & Co.	Lakin & Poole	Riley
J. Clementson	Mason	Rogers
Clews	Mayer & Newbold	Salt
Cookson & Harding	Meir	Shorthose
Green	Mohr & Smith	Sneyd
Hackwood	Moseley	Stevenson
Harding	Phillips	Walton
Harley	Ridgway	Wilson

Miles Mason, of Lane Delph near Newcastle-under-Lyme, became known for his so-called ironstone china, a strong well-baked earthenware of which powdered iron slag formed an important constituent. He made some very large pieces, including posts for four-post bedsteads, and such immense punch-bowls, or cisterns for goldfish, as the piece in the Victoria and Albert Museum (54'-70),

which is nineteen inches in diameter. Mason's ironstone china patent is dated July 23, 1813, so that his ware belongs to a more recent period than that to which this handbook is devoted. Mason's potting was good, but the artistic value of his productions slender.

Attention may be here called to a large piece of pottery in the South Kensington collection (2562'-01), which is believed to be the work of one Thomas Miles. It is a model of a wine cask in cream-coloured ware. The cask is enamelled brown, the hoop being oil-gilt; it is supported by four small figures of children kneeling at the corners of a table or stand: there is unusual merit in the piece.

It has been taken for granted that Wedgwood's imitators all introduced barytes into their jasper-body. But Mr. W. Burton has proved that John Turner's so-called jasper was really a semi-porcelain, as indeed the author of this hand-book had long ago suspected (see page 115). It contained no barytes.

CHAPTER XIII.

STAFFORDSHIRE FIGURES.

Wedgwood—Voyéz—Ralph Wood—Walton—Salt.

The great majority of these Staffordshire figures, statuettes, and groups are unmarked. However, it is frequently easy from the few marked specimens of characteristic types which have been recorded to assign many pieces to one or other of some twenty potters—Ralph Wood, Senr. and Junr., Thomas Whieldon, Aaron Wood, Josiah Wedgwood, J. Neale and Co., Robert Garner, Lakin and Poole, Wood and Caldwell, Turner and Co., Robert Wilson, B. Plant, Bott & Co., J. Lockett, J. Dale, Davenport, Barker, Sutton and Till, Walton, Salt, and Edge and Grocott. The order is pretty nearly a chronological one, and, it may be added, the order of merit, the last being the worst. Of the work of Ralph Wood of Burslem, uncle of the well-known Enoch Wood, the group of the Vicar and Moses (Fig. 68) is an excellent example. The humour of the piece is well rendered, and the colouring is quiet; it was very popular, and it was reproduced by R. Wood's successors, for many years, with stronger colouring and weaker modelling until all its merits were completely lost. The group representing the Vicar and his Clerk returning home after a drunken bout is rather later in date than the piece shown in Fig. 68. Probably it is by the younger Ralph Wood, the son of Ralph Wood. An authentic example of this Ralph Wood's work is the bust of Washington from the Jermyn Street collection, 2464-'01. In the Victoria and Albert

Museum there is a marked figure (103-'74) "Old Age." Of the busts and figures by Josiah Wedgwood the earlier examples in glazed and enamelled earthenware alone claim notice here: doubtless he abandoned the manufacture of these when the greater artistic capabilities of the jasper and basalt bodies became obvious to him. Nevertheless many large marked and unmarked busts and figures of Josiah Wedgwood's manufacture are extant, some of them being of considerable size—two feet or more in height. Examples from the Jermyn Street collection are—a female bust, "Sadness," which bears the usual impressed stamp, WEDGWOOD, and is twenty-two inches high; and an unmarked bust of the Madonna, probably from an Italian model: this is seventeen inches high. In the South Kensington collection the specimen of the Madonna and Child (Fig. 69), though unmarked, may probably be assigned to Wedgwood. It possesses some merit in modelling, but the colouring is not of refined quality. The late Mr. Willett's figure of Alderman W. Beckford is also in all likelihood an early work of Wedgwood. The large statuette of Fortitude, in the Victoria and Albert Museum, likewise belongs here (Fig. 70).

The best-known work of J. Voyez is the jug with figures modelled in high relief, of which four of the many existing copies are at South Kensington. This jug is dated 1788 and signed J. Voyez, the modeller's not the manufacturer's name. A copy once in the author's collection bore the initials R. M. A. in addition to the modeller's name and the date. Other pieces by Voyez are—a plaque with three grooms drinking, an empty cask serving as a table; and a triple match-holder, formed as a tree-stem on which an owl is perched, with boy and girl, lambs and dog at base, eleven inches high.

This piece was once at Strawberry Hill; it and the plaque were in the Alexandra Palace collection. The peculiar colour of the body of all these pieces, the modelling, the colouring, and the absence of glaze from some of the surfaces seem characteristic of Voyez's work, and enable one to refer to the same origin some other statuettes displaying the same characteristics. Yet Josiah Wedgwood's earliest pieces and some of the elder Ralph Wood's cannot always be discriminated from the work of Voyez: probably both these potters employed Voyez; we know that Wedgwood did.

Many Staffordshire figures were but earthenware imitations of the finer productions in porcelain of Chelsea and Derby, and even of foreign factories. Occasionally these imitations were excellent in modelling as well as in material and colouring. We have seen admirable unmarked earthenware copies of the Derby group of "The Tithe Pig," and of some of the statuettes made at Chelsea representing the popular celebrities of the day.

Besides statuettes, groups of figures, busts, and plaques with reliefs, a good many animals were modelled by the Staffordshire potters in white earthenware enamelled, and in cream-coloured ware. Some of the most effective of these were the small covered vessels (perhaps used at the breakfast-table for eggs), representing pigeons, hens, and plovers. From the Jermyn Street collection is a characteristic example, shown in Fig. 72.

It may be useful to note some of those Staffordshire statuettes which display higher finish and better modelling than was usual with these chimney-piece ornaments of the latter part of the eighteenth century:—

Peace, a female figure with torch inverted on a trophy of arms. 8½ inches.

Autumn, a female with lapful of fruit. 8½ inches.

Fire, a female with blazing brazier on pedestal. 8 inches.

Tithe Pig, group of three figures. 7 inches.

Lost Piece, a woman with a broom. $8\frac{3}{4}$ inches.

Venus, with a dove in right hand. $10\frac{1}{2}$ inches.

Diana, drawing an arrow from quiver at back. $11\frac{1}{2}$ inches.

Broken Eggs, a boy with a basket of eggs. $5\frac{1}{2}$ inches.

Girl with apron full of flowers. $7\frac{1}{2}$ inches.

The Vicar and Moses.—A pulpit and clerk's desk inscribed in front "The Vicar and Moses," and stamped beneath Ra. Wood, Burslem. $9\frac{3}{4}$ inches.

Shepherd, with sheep on his shoulder, dog at his feet, and tree background; partly oil-gilt. 9 inches.

Bavarian Broom Girl, richly coloured and touched with gold. $6\frac{1}{2}$ inches.

Match Girl, with bundle of sulphur-dipped matches in each hand. $4\frac{1}{2}$ inches.

Winter, an emblematic figure by Neale & Co. (see Fig. 71).

Haymakers, a pair of figures, man with scythe, woman with small barrel; marked R. Wood. $7\frac{3}{4}$ inches.

Old Age, an old man leaning on two sticks; marked R. Wood. 9 inches.

Britannia, seated figure holding trident, hand resting on shield; marked Wood & Caldwell. Burslem. 10 inches.

CHAPTER XIV.

LEEDS AND OTHER YORKSHIRE POTTERIES.

Leeds—Rockingham—Don—Ferrybridge—Mexborough.

The potworks from which the celebrated cream-coloured ware of Leeds was issued were established sometime about 1758 or 1760 by two brothers of the name of Green. The firm was Humble, Green and Co., in 1775, and Hartley, Greens and Co. in 1781; in 1825, Samuel Wainwright and Co.; in 1832, Leeds Pottery Co.; in 1840, Stephen and James Chappell, and from 1850 to 1863, Warburton & Britton. The earliest manufacture is said to have been a black ware; it is also stated that, after a period of intermission, the black ware was again made at Leeds about the year 1800. The bowl in black basaltes with figures in relief (Victoria and Albert Museum, 222–'69) can scarcely be so early as 1760, nor so late as 1800, but being marked LEEDS POTTERY is no doubt an example of the kind of black ware which was made by Hartley, Greens and Co., in emulation of Wedgwood's basaltes. The catalogue issued by the Leeds Pottery at several different dates makes no mention of any other ware but "Queen's or Cream-colour'd Earthen-Ware," although it describes some of the articles as "enamel'd, Printed or Ornamented with Gold to any Pattern, also with Coats of Arms, Cyphers, Landscapes, &c. &c." This catalogue, issued in 1783, 1785, 1786, 1794, and in 1814, contains forty-two plates, representing 184 different designs, beginning with a "terrine," and closing with a "Cross with Holy Water Cup." Many of the pieces represented are of considerable merit, large size, and

complicated design. The centrepieces for the dinner-table, the candelabra and the tureens, form an important series : some of them are in the architectural style of the brothers Adam. Many of the pieces show flutings, gadrooning leafage, and the double-twisted and foliated handles, which are also often associated with the work of Ring, the Bristol potter ; but the most notable feature of the greater number of the pieces (to which such ornament could be applied) consists of stamped perforations, generally arranged in geometrical patterns. These openings are usually of the rice-grain form, and are cut with great sharpness and accuracy. The same kind of work, but with openings filled with glaze, is seen upon certain Persian and Chinese wares ; the Leeds potters may have taken the suggestion from an oriental source. Vessels in the form of melons and five-necked flower-vases occur not infrequently amongst the older pieces of Leeds ware. Figs. 74 and 75 represent characteristic pieces of perforated Queen's ware at South Kensington, Fig. 73 represents a white piece of old Leeds ware—"AIR." A large statuette enamelled and oil-gilt, "Grief at an Urn," was in the late Dr. Diamond's collection.

The most usual tint of the Leeds ware is a pale cream colour of great uniformity and constancy, but now and then this tint verges upon buff, and sometimes it is very pale. The body of the ware was, however, never white, being made of tobacco-pipe clay from Wortley, near Leeds, ground flints, Poole clay, and Devon or Cornwall china-clay : the yellow colour was only in part due to the lead-glaze. A good deal of Leeds pottery was decorated with enamel-colours—green, red, tan, yellow, and lilac of quiet quality being favourite tints. The ornaments in colour were not unusually of a somewhat conventional type, although flowers, birds, and insects

were sometimes introduced, treated in a naturalistic style, and, it must be owned, very badly drawn. Transfer printing in red, purple, and black is found upon some Leeds ware. It is doubtful whether any salt-glazed ware was made at Leeds, although the patterns of some salt-glazed Staffordshire pieces are identical with those of some in the Leeds pattern-book. It is strange to notice how perversely, in the auction catalogues of the latter half of the nineteenth century, and in the labels of several private and public collections, the white salt-glazed ware made in Staffordshire is frequently set down as Leeds ware. In order to discriminate the modern marks and the fabric of Leeds ware from those of the earlier and better time, the recent specimen labelled 3576–'01 should be studied. There is a fine suite of early examples, forty or so in number, removed from Jermyn Street to South Kensington: note specially a group of granite on cream ware, 3571–'01 to 3575–'01: in the original Museum collection there are thirteen pieces.

The Leeds Pottery must have enjoyed a very large measure of success, for about the year 1800 the annual sales amounted to something like 30,000*l.*

The Rockingham Pottery took its name from the owner of the estate on which it was situated, Charles, Marquis of Rockingham. The works were at Swinton, near Rotherham, in Yorkshire. On Swinton Common various beds of clay existed, some coarse and some fine and white. These were employed for common bricks, tiles, and firebricks only, from 1745, until about the year 1765, when some ornamental ware of a rough sort began to be made. It was not, however, until 1778, when Messrs. Thomas Bingley and Co. worked the potteries, that the ware began to acquire a reputation for its superior finish. The names of Brameld and Green

then appear in connection with Rockingham ware, John Green being a partner in the Leeds Pottery: Greens, Bingley and Co., Swinton Pottery, used the same price lists as the Leeds Pottery. A little later the works seem to have become completely identified with those of Hartley, Greens and Co., of Leeds. They were making about 1796 Nankin blue, tortoiseshell, Egyptian black, and what they called "brown china." This is the famous Rockingham ware, which has been imitated but rarely equalled in many other English potworks. It is of a very rich purplish brown colour, like the pigment known as madder brown. The colour is in the glaze, the ware or body being of the usual cream-colour. In the old pieces of true "Rockingham" the colour is not flat and uniform but delicately varied, often deepening towards the lower part of the tea or chocolate-pot: in fact the colour "throbs." This colour is due to manganese containing a little iron.

This ware was made of good quality and hue from about 1788 until the year 1806 or thereabouts, the later specimens, especially the so-called Cadogan teapots (opening beneath) marked BRAMELD, being heavier in substance and poorer in quality of colour than the earlier and the unmarked pieces. During the Brameld period, 1806 to 1827, or even until the closing of the works as a manufactory in 1842, much useful and ornamental ware, in a somewhat gaudy and rococo style, was turned out from the works. Messrs. Brameld from 1820 onwards made porcelain as well as earthenware, and apart from the matter of taste, certainly succeeded in producing a sound ware, well enamelled and richly gilt. The earthenware dishes and plates, with a spray of some flower enamelled in the centre, the botanical name being given in red script on the back, are amongst the most satisfactory produc-

tions of the Brameld period. They sometimes bear the name BRAMELD impressed; the painter was one Collinson, and the date 1810–1815. Other marks on earthenware are ROCKINGHAM and *Rockingham Works, Brameld.*

A good plaque marked with ROCKINGHAM impressed is in the writer's possession. It is of black basaltes, with an amorino in relief in red ware. We have seen several very large earthenware vases of Brameld's manufacture made to represent the leaves of a large waterside plant; they were of rather striking design, while the colouring, in three different green hues, was cleverly managed. Rather early vases of Rockingham ware occur having a black-glazed surface with oil-gilding. Some brown stoneware closely resembling that of Nottingham was made by Brameld at the Rockingham pottery.

The success of the Leeds Pottery led to the establishment of a pottery near the canal at Swinton. It was founded about 1790 by a John Green of Leeds. The ware was chiefly cream-coloured, much like Leeds ware; marbled ware and a white earthenware with blue or black transfer-printing were also made at the Don Pottery. The marks used were Don Pottery in red script; DON POTTERY; and GREEN
DON POTTERY.

Dr. Diamond had a saucer of white ware with a buff wash, and a landscape, painted in black. From the Jermyn Street collection are three specimens of Don Pottery ware, cream-coloured with perforations.

At Castleford, situated at the junction of the Aire and Calder and about two miles from Pontefract, a pottery was established about 1790, by David Dunderdale. D. D. & CO., CASTLEFORD, impressed, is the usual mark when any was used. Cream ware was made there, but

the factory is best known by the tea ware of a smooth semi-porcelain or whitish stoneware with raised ornaments and blue enamel edgings; these belong to the beginning of the nineteenth century.

At Ferrybridge, near Knottingley, about four miles from Pontefract, a pottery was established in 1792. At first the firm was Tomlinson & Co., but in 1796, having taken as a partner Ralph Wedgwood, a cousin of Josiah Wedgwood, the name WEDGWOOD & CO. was adopted. This mark impressed was the usual one on the ware made at Ferrybridge, although the name of the place was sometimes used. The only production of the Ferrybridge Pottery worth notice is the large group, no less than $16\frac{1}{2}$ inches high, of two amorini struggling for a quiver of arrows, formerly in the Jermyn Street collection, 3584–1901.

Very little is known of a pottery established at Mexborough, near Doncaster, by one John Reed. Specimens of Queen's ware with beaded edges and decorated with enamel paintings (often of butterflies) have been traced to the Mexboro' works: dates of 1773, 1795, &c., occur on these.

A notice of Place's ware made at the Manor House, York, will be found on page 55.

CHAPTER XV.

SOME MINOR POTTERIES.

Ring's Ware—Brislington Lustre—Hounslow—Jackfield—Herculaneum—Lowesby—Mortlake—Newcastle—Sunderland—Sussex—Swansea.

BRISTOL.—A fine, thin, sharply-cut, and neatly turned cream-coloured ware was made from 1786 onwards by J. Ring at Bristol, in his Water Lane works. He engaged a potter from Shelton of the name of Anthony Hassells, who had been in business there (a John Hassels was still working a factory at Shelton in the following year). Hassells brought workmen, moulds, and his stock of ware to Bristol with him; no wonder that it is not easy to distinguish the wares made with his assistance at Bristol from those of Staffordshire. Still it will be noticed that Ring's cream ware is very richly coloured, not in the body, but in the yellow glaze, thus differing from the similar wares of Staffordshire and Leeds, which were covered with a nearly white glaze.

An enameller in the Water Lane Pottery, Bristol, achieved considerable reputation for his flower-painting, in a style half naturalistic, half conventional. This was William Fifield, born 1777, died 1857. His name or his initials appears upon many pieces of late Bristol white earthenware. Small barrels with coloured hoops and a band of flowers are quite characteristic of the Bristol works and Fifield's painting. They generally bear the initials of the persons for whom they were made, and a date; the earliest we have seen is dated 1819.

Brislington.—The rough copper-lustre ware made at Brislington, four miles from Bristol, by Richard Frank and his son demands a passing notice. It was obviously intended for cottage use, soap-trays, small plates, and baking dishes, occurring most frequently amongst its products. The lustre, produced by copper and its suboxide, was first-rate, but the ornamental painting, if such it can be called, was almost inarticulate, though some of the designs on Hispano-Moorish lustred ware probably served as copies. The glaze or enamel of the Brislington ware is thin, uneven, and pale buff in colour, much inferior to the deep creamy tint of the Spanish ware. The works were closed in 1789.

In the Victoria and Albert Museum there is a small vessel, a soap-tray of Brislington lustre ware (3157-'01); the museum at Bristol has a very fine and large specimen —a dish fourteen inches across, having on the back a rude monogram of the maker's name—FRANK.

Derby.—At the Cockpit Hill works, Derby, a fair amount of earthenware, some of it enamelled, and of stoneware was made, after the middle of the 18th century and until about 1780. No specimens have been recognised in the Museum collections.

Isleworth.—At Railshead Creek, Isleworth, a small pottery was founded by Joseph Shore of Worcester, about the year 1760: another and later proprietor of the works was one Goulding. The occurrence of the mark S. & G. upon some well-modelled pieces of terra-cotta, similar to those traditionally affirmed to have been made at Isleworth, seems to confirm the notion of these letters being the initals of Shore and Goulding, although it is not known that these persons were at any time joint owners of the works. A classic vase, marked as above, of fine red terra-cotta with figures of Hope and Faith in relief,

is 3775–'01, from the Jermyn Street collection: a somewhat similar specimen in red and buff is in the Schreiber collection: both pieces are not earlier than the close of the eighteenth century, and they may be later.

Hounslow.—The late Dr. Diamond possessed a tea-jar inscribed with the word Hounslow and the date 1796 upon it. It is of rude make and might have been assigned to a century earlier had there been no date upon it. It is of whitish clay with red slip dots covered with the usual yellow lead glaze. The decoration, though archaic, is good—a figure of a hen surmounts this piece. "Welsh" dishes were made at Hounslow; the manufactory was subsequently transferred to Mold in Wales. It is said that the Isleworth factory (see above) was transferred in 1825 to Hounslow, but that the works there were closed two years or so subsequently.

Jackfield.—The only Salopian earthenware that claims notice here is that believed to have been made at Jackfield, near Thursfield, about 1760–1775. It is of ordinary red clay coated with a thick and brilliant black glaze, and often ornamented with oil-gilding. Sometimes it was painted in oil-colours with groups of flowers; very rarely enamels properly burnt in occur on pieces of the ware. Jugs and tea-ware are almost the only productions attributed to Jackfield. The latter was usually covered with raised ornaments of vine-leaves and grapes, the covered pieces being surmounted by a bird. A difficulty arises about the origin of these bird-pieces, for precisely the same figure is found on the covers of vessels of white salt-glazed stone-ware, of Burslem manufacture, and of Whieldon's tortoiseshell ware. The handles, the spouts, and the claw feet, as well as the raised ornamental designs, are similar if not identical. At the present time collectors of English earthenware are generally inclined

to assign the black so-called "Jackfield ware" to Whieldon. Possibly the black glaze and the decorations in oil-gilding and oil or japanned colours may have been added at Jackfield. The existence of a few pieces of this highly lustrous black-glazed ware having ornaments painted on in true opaque enamels and burnt in may lend a measure of support to this view as there is no evidence that Whieldon ever used this method of decoration on his own wares. Perhaps the Jackfield potters secured some of the Burslem moulds, but in the absence of marks the problem must remain unsolved: (see 3922–'52, 3335–'01, 3336–'01, 3337–'01). Jackfield was also the seat of another pottery, that founded in 1780 by John Rose. This factory, which was afterwards transferred to Coalport, on the opposite side of the Severn, was chiefly occupied in the production of the well-known Salopian porcelain, but there is no doubt that some white ware, both blue painted and printed, was made at Mr. Rose's works. Marks found on earthenware plates, dishes, tea-ware, and pickle trays, are—S, and C, in blue under the glaze, and SALOPIAN impressed. The character of the earthenware made at Jackfield, Caughley, Coalport, and Coalbrookdale, was like that of the porcelain of the same factories, which will be discussed in the second part of this handbook.

Liverpool.—Besides delft ware, described in another chapter, cream-coloured ware, white ware, salt-glazed ware, and tortoiseshell ware, were made at Liverpool. The difficulty of attributing unmarked specimens, say of transfer-printed cream ware, to Liverpool, simply because they bear the name of J. Sadler, is obvious, for we know that many potters sent their plain ware to Liverpool to be printed. To learn what was made there is, however, of little importance, for there is no reason for supposing that

the earthenwares of Liverpool were distinguished by any special artistic merits. The transfer prints were, however, generally excellent, whether on delft or on other bodies. There are numerous examples, mainly jugs and mugs, in the Schreiber collection at South Kensington. Some of the subjects of the transfer prints are connected with Liverpool, and it is very likely that the pieces so decorated were actually of local manufacture (see especially Nos. 1102, 1104, 1105, 1106, 1110, 1112).

There was, however, one pottery at Liverpool, the productions of which were generally marked. This was started in 1793–4 at Toxteth Park, on the south shore of the Mersey, by Richard Abbey and one Graham—the former had been apprenticed to John Sadler the engraver. In 1796 the works, passing into the hands of Messrs. Worthington, Humble, and Holland, were enlarged and named Herculaneum. Queen's ware, rather duller than that of Wedgwood, and less yellow than that of Leeds, was made in considerable quantities. Terra-cotta, black basaltes, green-glazed ware, and blue printed, and also painted, white earthenware, were likewise produced at Herculaneum. The name, impressed in capital letters, appears upon the ware in some cases. The bird known as the liver, the crest of Liverpool, is a late mark, 1833–1836. That the Herculaneum pottery sometimes turned out specimens of high quality may be gathered from the bust of Admiral Lord Duncan, in a kind of tinted semi-porcelain, belonging to the Schreiber collection (Fig. 76).

Lowesby.—Here may be named a small pottery established about the year 1835 by Sir F.G. Fowke, at Lowesby, Leicestershire. The mark adopted was LOWESBY, under a *fleur-de-lis*, both impressed. A red ware was made here: sometimes it was coated with a dull black

on which leaves, flowers, and butterflies were enamelled in brilliant colours. This painting was done in London by one Purden; the general effect is far from pleasing.

Mortlake.—It would seem that there were two pot-works at Mortlake in Surrey during the latter half of the eighteenth century. In one of these, founded about 1752 by William Sanders, delft and earthenware were made; this factory was still carried on in 1792 by the son of the founder, but in 1811 the owners were Wagstaff and Co. Two specimens (80-'66, 81-'66) of Sanders ware, removed from the old pottery, are in the Victoria and Albert Museum; one is a punch-bowl, twenty-one inches across and twelve and a half inches high, of earthenware covered with white tin enamel, and painted with flowers, medallions, and marked in blue; the other is a panel of twelve tiles of similar ware, with a landscape in blue. The second Mortlake pottery is represented by two specimens (3771-'01 and 3772-'01) of drab stoneware, ornamented with hunting and other scenes in low relief. One of the pieces is marked with Kishere, Mortlake, impressed. Other marks on Mortlake stoneware are Kishere, and Kishere's Pottery, Mortlake, Surrey. Mr. Joseph Kishere's potwork was still in existence in 1811. The Mortlake stoneware is of fair quality, but presents no feature of artistic value.

Newcastle and Sunderland.—Collectors of English earthenware are constantly meeting with plaited strap dessert baskets, sometimes unmarked, sometimes with the name of Wedgwood, and often with names of potters known to have been at work in the Staffordshire potteries district during the period 1775–1825. But other names also occur, such as Sewell and Donkin, Fell and Co., and St. Anthony. These belong to potteries in the neighbourhood of Sunderland and Newcastle. The pieces

that bear these names are inferior in style and finish to the similar wares of Staffordshire and Leeds, but there are some statuettes, some cream-coloured and white ware mugs and jugs, with transfer prints of the "Bridge over the Wear," and some "frog-mugs," which are found in most collections, and deserve attention. The statuettes are well modelled and potted, but the effect is often spoiled by vulgar colouring, and especially by crude attempts at marbling on the bases and pedestals. A very coarse kind of gold-purple lustre most inartistically smeared upon many of the Sunderland and Newcastle wares often enables one to identify the place of their manufacture; many of the mugs and jugs with transfer prints are daubed in this way. The mugs with models of frogs attached to the interior (3658-'01 and 3659-'01) were made at Leeds as well as at Newcastle; the mug being full, say of milk, did not reveal its ugly denizen until a part of its contents had been drunk. The view of the Iron Bridge over the Wear, begun in 1793 and finished in 1796, was engraved by Edward Barker (see Victoria and Albert Museum, Nos. 3660-'01 and 3665-'01).

The following is a list of the chief marks found on pieces of earthenware from the potteries now under review, with the places where they were made, and the date of the establishment of the several potworks:—

One of the earliest potteries established in the Sunderland district was that founded in 1762 at North Hylton by Christopher Thompson and John Maling. The first transfer printing on earthenware in the North of England was carried on here. Later on, lustre and enamel decorations were in use at North Hylton, especially after the works were acquired by Dixon and Austin, and then by Dixon, Phillips and Co., the owners of the Garrison or Sunderland factory. No early mark or marks of this

North Hylton Pottery are known. The following names occur, generally impressed in capital letters, on pieces of earthenware from the potteries now under review, but the vast majority of the products of these kilns, cream-ware, plain, enamelled, printed or lustred, bore no indication of their origin. Here is a list, with dates of the starting of these potworks:—

SEWELL. SEWELLS & DONKIN. SEWELLS & CO. ST. ANTHONY'S. *Made at St. Anthony's, near Newcastle.* 1780?

MOORE & CO. *Made at Wear Pottery, Southwick, Sunderland.* 1803.

FELL. FELL, NEWCASTLE. *Made at St. Peter's, Newcastle.* 1817.

FORD. *Made at the Ford Pottery, South Hylton.* 1800.

SCOTT. SCOTT BROS. *Made at Southwick, Sunderland.* 1789.

DIXON, AUSTIN & CO., SUNDERLAND. *Made at Sunderland.* 1800.

J. PHILLIPS, HYLTON POTTERY. *North Hylton, near Sunderland, founded originally in* 1762.

W. S. & CO.'S WEDGWOOD. *Made at Stockton-on-Tees by William Smith & Co.*

There were about five-and-twenty potteries on the Tyne, the Wear and the Tees, fifty years ago, producing earthenware of the annual value of 190,000*l.* Most of the eight potworks named above are now closed: but we have not given a full list of those which were founded during the latter part of the eighteenth and beginning of the nineteenth century. Some of these were started as early as 1730 (Gateshead), 1755 (Newbottle), and 1762 (Hylton); but it is impossible to identify their several productions, which are not likely to have possessed any artistic merit.

Sussex.—The wares produced in Sussex potteries during the eighteenth century have not attracted much attention until the last few years. According to Mr. C. Dawson, F.S.A., in *The Antiquary* (xxxix., p. 47), they are of two kinds, some being decorated with white slip and others showing a more or less characteristic speckling with a brown colour owing to the irregular distribution of iron in the clay. It would seem that specimens from the easternmost end of the county are darker and more speckled than those made at Chailey and Burgess Hill, which are light reddish-brown in colour with few dark specks. Dated pieces of the years 1721, 1774 and 1791 and 1792, have been recorded. The first of these dates is on a two-handled mug rather like Wrotham ware. One of the most familiar forms of this pottery is the Sussex Pig, a jug and cup combined like the Nottingham Bear jugs. These were made at Cadborough near Rye, where also pocket flasks and other vessels were produced in a red ware inlaid with white dots, stars and other ornaments, and glazed with lead. The Cadborough Pottery was probably not established until the opening of the nineteenth century. Mr. W. H. Legge in *The Reliquary* (ix., p. 29) assigns the manufacture of certain spirit flasks ornamented in a similar way to a pottery working near Eastbourne as early as 1791.

Swansea.—We know but little of the Swansea potworks until about the year 1790, when, under the management of Mr. G. Haynes, they adopted the title of Cambrian Pottery. Both before and after the extension of the works which then took place their chief productions were much like those of Staffordshire, including various table services and mantelpiece figures in enamelled white and cream-coloured ware. The mark is usually in the form of italic capitals of somewhat flourishing style, generally

painted or gilt; sometimes the words Cambrian Pottery, or CAMBRIAN impressed, or G. H. & Co., are used.

POTTERY

The statuettes often have a chocolate or orange line painted on the pedestal or plinth, although this is not a certain or constant sign by any means. But it was in the year 1802 that the Swansea works produced a quite characteristic style of decoration on the ware. Mr. L. W. Dillwyn having then purchased the works employed Mr. W. W. Young, a draughtsman who had illustrated his works on natural history, to ornament the "opaque china" with careful coloured drawings of shells, butterflies, and birds. In the late Dr. Diamond's collection there was a beautiful tea-pot of white ware having a bluish glaze, with two panels of shells reserved on a ground of marbled blue and gold; this piece is marked beneath, *CAMBRIAN POTTERY*, in gold. Our Fig. 77 represents a similar marbled blue ground, but without gilding; it is marked as above in brown enamel, and is labelled 3471-'01 in the Victoria and Albert Museum. In the same collection are a number of other pieces with birds or butterflies exquisitely painted: one of the best of them is the sugar-basin with five species of butterflies on the outside, their names being given inside. Dessert dishes and plates painted with single flowers and birds, recumbent figures of Antony and of Cleopatra in black basaltes, buff ware unglazed with figures in relief, are amongst the productions of the Swansea works during the early years of the nineteenth century; about the middle of the century were made imitations of Etruscan vases in black and red. Amongst the marks found on such pieces are—

OPAQUE CHINA DILLWYN & CO.
SWANSEA DILLWYN'S ETRUSCAN WARE.

Not until 1814 was porcelain made at Swansea.

YARMOUTH.—At Yarmouth there was an enamelling kiln worked by an artist of the name of Absolon towards the close of the eighteenth and commencement of the nineteenth century. From the mark of an arrow impressed found on many of the pieces signed by Absolon, it was assumed that he was a manufacturer as well as a decorator of earthenware. But although we do not consider that the arrow mark has been definitely traced to any known pottery, we feel sure that it did not belong to any works at Yarmouth. Indeed, Absolon obtained his plain ware from several factories, as Wedgwood, Wigan Pottery, Turner. The pieces decorated by Absolon were usually dishes and plates, with brown or gilt rims, and a flower in the centre; the botanical name of the flower was generally enamelled in red or brown cursive letters on the back of the piece (see the specimens 3697-'01 to 3702-'01 at South Kensington).

There is a strong resemblance between the plates and dishes decorated by Absolon and those made and painted at Swansea.

Small statuettes impressed with an arrow seem to have been decorated by Absolon; he also used the platinum lustre in some of his ornaments.

There will always be a large number of unclassified pieces in any collection of English earthenwares. Some specimens of this sort have been already named in the chapter on Staffordshire figures; many examples of jugs and mugs with subjects relating to agriculture, commerce, social customs and politics, might be described; of these the late Mr. Willett had a fine series, which he has presented to the Public Museum at Brighton. We cannot

refrain from quoting a few of the most characteristic of the inscriptions found upon his specimens:—

A little health A little wealth
A little House and Fredom
And at the end a little friend
And little cause to need him.

Have Communion with few
Be familiar with one
Deal Justly with all
Speak Evil of none.
Wm. Fuller.
1781.

Thomas Swift.
A jug of Ale
A merry Song
A Funny Tale
But not too long.
1779.

Money to him
Who has spirit to use it,
And life to him
Who has courage to lose it.

Success to the Lover
And Honour to the Brave;
Health to the Sick
And Freedom to the Slave.
Rd. Oulton
1779.

It must be owned that the forms and decorations of these inscribed pieces are less meritorious than the verses. However, if the style of these unclassified jugs and mugs of the period 1775–1800 be more prosaic than their

inscriptions, there is another class of vessels of similar use, against which the same objection cannot be brought. These are wager or puzzle jugs and cups, once great favourites in village inns. They were made at least as early as the seventeenth century, and at the beginning of the nineteenth were still being produced. Mr. Solon possesses some characteristic examples; others are in the museums at South Kensington and Brighton. Amongst these specimens are two pieces, (2297–'01 and 3836–'01) which are dated respectively 1691 and 1684. These tantalising vessels, though not always equally complex, have generally some features in common. In spite of their many spouts a perforated neck usually prevented the abstraction of their contents in the ordinary way. But a secret passage for the liquor up the hollow handle and through one spout or nozzle afforded the means of sucking out the contents. Of course, all other spouts and a small concealed hole under the top of the handle had to be closed by the fingers judiciously applied during the imbibing process. The inscriptions found on some of these puzzle jugs usually relate to the difficulty of getting at their contents: the following is an example written in "scratched blue," on a salt-glazed jug formerly in the author's collection:—

From Mother Earth I claim my birth,
I'm made a Joke for man,
But now I'm here, fill'd with good cheer,
Come, taste me if you can.

CHAPTER XVI.

VARIOUS LUSTRED WARES.

Mention has been made of lustred ware in describing the productions of Wedgwood, of Richard Frank at Brislington and of sundry potters at Newcastle and Sunderland, and in Staffordshire. Lustre, or rather metallic lustre, as produced on earthenware in England, is, however, of sufficient interest to warrant a brief general account of the matter being given here.

Four metals, gold, silver, platinum and copper may be used in producing a metallic lustre on pottery. Except by Mr. William de Morgan at Chelsea in the last quarter of the nineteenth century, we do not know of any attempt having been made with success in England to obtain the *madreperla* lustre by the use of silver. And with regard to copper-lustre it must be stated that (save in the case of Brislington) the so-called copper and bronze lustres of the eighteenth and early nineteenth century did not owe their metallic sheen to copper, but to gold. Platinum has been named above; it is and was used to produce what is erroneously termed "silvered" ware.

As platinum and gold are precious metals, it might be imagined that they would prove too costly to be used in producing lustres on ordinary pottery like much of the late eighteenth century and early ninteenth century pieces so decorated. But this is not the case, the films of metal to which the lustres are due being of extra-ordinary thinness—in fact so thin as to be translucent.

Probably with gold and platinum the films are the actual metal itself, but where lustres are due to copper it would seem that the red suboxide plays some part in the effect. In all cases the operation of *lustring* is based on what chemists call a "reducing" action in the muffle by which the metal concerned is set free from its combination.

The various lustred wares are thought by some connoisseurs to have been made only in the Sunderland district. Their production in these northern potteries, where they were made on a large and increasing scale for many years, was, however, anticipated by the potters of Staffordshire. And it is not likely that Josiah Wedgwood, the chief of these, should have been behindhand in this manufacture. Perhaps the gold lustre made from Purple of Cassius, which he used in the form of marbling and veining, suggested to Wedgwood the application of a uniform coating of this preparation of gold to produce the appearance of bronze or of copper, when applied on a dark warm coloured earthenware of a red-brown hue. Anyhow it would seem that Wedgwood obtained some information on the subject from Dr. John Fothergill, F.R.S., so early as the year 1776. The film of gold in this bronze lustre is excessively thin, so that its hue is modified by the brown colour below it, and its metallic yellow brilliancy greatly reduced. The writer saw a few days ago a fine pair of vases illustrating this very important modification of hue caused by the colour of the body. For in this particular instance, there were figures in gold upon the uniform background of bronze lustre. Yet both lustre and gold, while affording a marked contrast in appearance to each other, yet owed their metallic sheen to the same metal. The same observation may be made, but with less force, in the case of platinum lustre. Take as instances for

comparison the little platinum lustre candlestick (Fig. 78) in the Victoria and Albert Museum and also in the same collection one of the other pieces which happens to be lustred on a dark brown body. It will be noticed in the case of the candlestick, where the platinum lustre lies on a nearly white body, that the colour of the metal is leaden, but that the red brown body in the second instance warms the platinum lustre into a hue not far removed from that of silver.

The candlestick just cited bears the impressed mark of Wedgwood. Of course one cannot be sure that it is the work of Josiah Wedgwood himself, but it is not unworthy of the master. The white ware ground shown in the pattern has been obtained, not by the method of *reserving*, but by removing the platinum preparation where not wanted before firing by means of a small tool.

As in the Newcastle and Sunderland district so in the Staffordshire Potteries the making of lustred wares was pretty general before the close of the eighteenth century and continued on an increasing scale during the first quarter of the nineteenth. The accuracy of Simeon Shaw's statements cannot always be guaranteed, but it is worth while giving a brief digest of his observations as to the introduction of lustre decoration into the Staffordshire potworks, and of the persons engaged in its production. Shaw states that John Hancock when employed at Hanley originated this kind of decoration so far as the Potteries are concerned; he seems to have sold a copy of his recipe to many different firms. We do not know whether he produced "silver," that is platinum, lustre as well as the bronze or copper and gold lustres, but Shaw affirms that one John Gardner introduced this kind when in the employment of "the

late Mr. Wolfe (Thomas Woolfe), of Stoke." So late as 1829 this John Gardner was working for Josiah Spode the third. Other early Staffordshire makers of "silver" lustre are stated to have been Mr. G. Sparkes, of Slack Lane, Hanley; Mr. Horobin, of Tunstall, and Mr. John Ainsley of Lane End. Shaw assigns the introduction of gold lustre to one Hennys and also to James Daniel of Stoke. Fortunately a certain number of marked pieces of platinum lustred ware are still extant, and these afford criteria by which we are enabled to allocate a a good many unmarked examples to Robert Wilson of Hanley. It appears that this potter began this particular branch of his work after the termination of his partnership with Neale—certainly after the year 1787 and probably not until 1793. Nine years after the latter date David Wilson, brother of Robert, continued to produce well-moulded vessels for the breakfast table, as well as many varieties of goblets, double-handled cups and not a few statuettes and figures of animals in "silvered" ware. The Wilsons also turned out some pieces of "copper" or "bronze" lustred ware.

Other eighteenth and early nineteenth century Staffordshire potters who employed platinum on their wares were Lakin and Poole, Spode, and Wood and Caldwell. If the anchor and the letter D accompanied by a sceptre really belong to Davenport of Longport his name may be added to the list, for there exist several lustred pieces bearing such marks impressed.

In the Victoria and Albert Museum there is a bowl and cover in lustred ware which affords a good lesson as to the effect of the ground in modifying the character of the lustre produced by Purple of Cassius. This bowl is of the red-brown body usually employed when a bronze lustre was to be produced. But on bowl and cover there

are bands of opaque cream-coloured slip. It is on these, which reflect much more light to the eye than does the brown body of the piece, that the Purple of Cassius shows as a purple with a gold lustre where fairly thick, while on the rest of the surface the same gold preparation uniformly and thinly spread has produced an appearance like that of a deep coloured bronze.

Much "silvered" ware frankly imitates in form and decorative treatment the silver or plated ware which it was intended to replace. The plainest pieces are most agreeable, but the fluted and gadrooned patterns are often commendable.

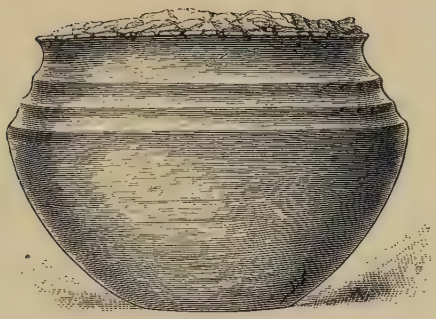
INDEX.

	Page
Absolon, enameller	143
Adams, W., potter	114, 116
Agate ware	34
Anchor, Davenport mark	121
Anglo-Saxon pottery	9
Anthony's, St., pottery	140
Astbury, J., potter	62
Astbury, T., potter	63
Babylonian glazes	2
Barberini vase	95, 111
Barytes in jasper ware	107
Basaltes or Egyptian black	104, 127
Bear-jugs	82
Bellarmines	18
Bentley, T.	99
Bingley & Co.	129
Block moulds	72
Bones in earthenware	103
Bott & Co., potters	121
Bramelds, potters	129
Brass moulds	68
Brislington lustred ware	134
Bristol delft	85
British pottery, ancient	5
Byerley, T., potter	100
C mark of Caughley	136
Cadborough pottery	141
Cadogan tea-pots	130
Caldwell, potter	120
Cambrian pottery	141
Cameos	110
Castleford pottery	131
Castor ware	7
Cauliflower ware	38
Chailey	141
Chinese porcelain	3
Claret pots	42
Clementson, potter	121
Clews, potter	121
Clifton, potter	56
Coade	48
Coalbrookdale works	136
Coalport works	136
Cockpit Hill pottery	31, 134
Combed ware	34
Cookson and Harding, potters	121
Costrels	14
Cream ware	21, 102, 127
Davenport ware	121
D. D. & Co., Castleford mark	131
Delft ware	40, 85, 90
Derby	134
Dillwyn & Co.	142
Dixon, Austin & Co., potters	139
Don pottery	131
Donkin, potter	140
Doulton ware	49
Dunderdale & Co.	131

	Page
Dwight of Fulham	50
Dwight *v.* Elers	59, 83
Eastwood, potter	118
Edge & Grocott, potters	123
Egyptian enamels	2
Elers Brothers, potters	57
Elizabethan pottery	15
Enamels	2
Encaustic tiles, mediæval	12
English wares	13, 21
Etruria	99
Fell, potter	140
Ferrybridge pottery	132
Fifield, W., Bristol enameller	133
Flemish stonewares	17
Flints in earthenware	96, 103
Flower, J., delft potter	85, 87
Ford pottery	140
Form dishes	29
Frank, R., delft potter	85, 134
Frog mugs	139
Fulham pottery	50
Garner, R., potter	123
German stoneware	17
Glaisher, Dr., his collection	43, 46, 82, 88
Glass, J., potter	28
Glazes	16, 19
Gold in lustres	146
Granite ware	119
Greek vases	104, 105
Greens, potters	108
Grès de Flandres	17
Hackwood, modeller	111, 121
Hamme, J. A. van, potter	20, 40
Harding, potter	121
Harley, potter	121
Hartley, Greens & Co.	127, 130
Hassells, potter	133
Heath, potter	118
Herculaneum pottery	137
Holburne Museum, Bath	117
Hollins, S., potter	118
Hollins, T. & J., potters	118
Hounslow pottery	135
Hylton pottery	139
Inscriptions	144
Ironstone china	121
Isleworth pottery	134
Jackfield pottery	135
Janssen, Alderman Sir S. T.	92
Jasper ware	107
Johnson, J., potter	28
Kishere, Mortlake potter	138
Lakin & Poole, potters	121, 123
Lambeth delft	40
Leeds ware catalogue	127
Leeds pottery	127
Littler's stoneware	71
Liverpool delft	90
Liverpool pottery	136
Lockett, J., potter	118
Longport ware	121
Lowesby pottery	137
Lustred ware of Brislington	134
Lustred wares, various	146
Marbled ware	33
Mason, potter	121
Mayer, E., potter	118
Mayer & Newbold, potters	121

	Page
Mediæval pottery	11
Mediæval tiles	12
Meir, potter	121
Mexborough pottery	132
Mier, S.	31
Miles, potter	122
Mohr & Smith, potters	121
Moore & Co., potters	140
Morleys, Nottingham potters	83
Mortlake pottery	138
Moulds for stoneware	71
Neale & Co., potters	117
Neale & Wilson, potters	117
Newcastle potteries	138
New Forest Roman pottery	8
Nottingham Museum	81
Nottingham stoneware	80
Onyx ware	106
Ornaments on stoneware	76
Palmer, H., potter	110
Persian glazes	3
Phillips, potter	140
Pill slabs	47
Pine-apple ware	38
Place's ware	55
Plant, B., potter	123
Plaster moulds	72
Platinum lustre	146
Portland vase	111
Posset-pots	23, 25, 80
Pratt, potter	118
Puzzle jugs	145
Queen's ware	102
Red lustrous ware	2
Rich, W., potter	28
Ridgway, potter	121
Riley, potter	121
Ring, J., potter	86
Rockingham pottery	129
Rogers, potter	121
Romano-British pottery	7
Rose, potter	115
Rosso antico	57, 105
Rye pottery	141
Sack-pots	42
Sadler of Liverpool	92
Salopian ware	135, 136
Salt, potter	123
Salt-glazed ware	65, 75
Salt-glazing	19, 65
Samian ware	2
Sanders, Mortlake potter	138
Sans, T., potter	28
Sans, W., potter	28
Scott, potter	140
Semiporcelain	106
Sewells & Donkin, potters	140
Shaw, potter	28, 63
Sheffield Museum	82
Shore & Goulding	134
Simpson, R., potter	28
Slip wares	24
Smith & Co., potters	140
Solon, Mr. L., collection	22, 35, 60, 70
Spode, J., potter	118
Staffordshire figures	123
Staffordshire potteries	57, 65, 95, 114, 123, 147
Steatite or soapstone	22
Steel, potter	19, 118
Stevenson, potter	121
Stoneware	21, 65, 80

	Page
Stoneware, enamelled	75
Stoneware, white	65
Sunderland pottery	138
Sussex pigs	141
Sussex wares	141
Swansea pottery	141
Swinton pottery	131
Talor, W., potter	28
Taylor, G., potter	28
Tea-pots, salt-glazed	70, 78
Tessellated ware	36, 119
Tickenhall ware	31
Tiles, Liverpool delft	92
Tiles, mediæval	12
Tiles, stoneware	81, 98
Tin enamel	20
Tithe pig	125, 126
Toad mugs	139
Toft, Ralph, potter	28
Toft, Thomas, potter	28
Tombstones of pottery	31
Tortoiseshell ware	36
Tudor pottery	15
Turner, J., potter	114
Turnor, Ralph, potter	28
Twyford, potter	63
Tygs, old English	23, 26
Tyne potteries	140
Udy, name on bowl	89
Unclassified wares	143
Upchurch Roman pottery	8
Variegated wares	33, 106
Verses on jugs, &c.	144
Vicar and Moses	123
Voyez, J., modeller	117, 124
Walton, potter	123
Wedgwood, Josiah	95, 124
Wedgwood & Co.	100, 132
Wedgwood ware, old and new	101
Whieldon, T., potter	36, 98
Wilson, potter	117, 121, 149
Willett, Mr. H., collection	143
Wine-pots of Lambeth	41
Wood, Enoch, potter	103, 119, 120
Wood, Ralph, potter	119, 123
Wood and Caldwell, potters	120, 126, 149
Wright, J., potter	28
Wrotham ware	26
Yarmouth kiln	143



1.—Sepulchral Urn, Ancient British.
See page 7.

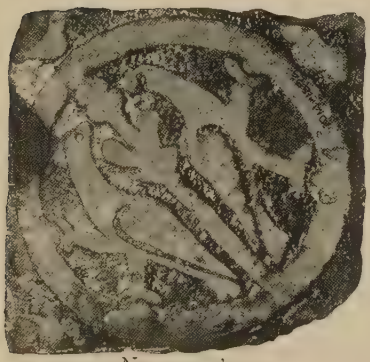
2.—Vase of Glazed Slip Ware, Romano-British.
British Museum.
See page 9.

3.—Glazed Tile, Monmouth Priory.
British Museum. 15th Century.
See page 14.

4.—Glazed Tile, Great Malvern.
British Museum. 15th Century.
See page 14.

No. 1011–'92.

No. 1013–'92.



No. 1014–'92.

No. 1012[D]–'92.

No. 1125[E]–'92.

No. 1125[H]–'92.

5.—Pavement Tiles, Keynsham Monastery.

See page 14.

No. 1113–1892. No. 1111–1892.

6.—Pavement Tiles, from Bitton and Bristol Cathedral.

See page 14.

7.—Early Green Glazed Pitcher.
Willett Collection.
See page 12.

8.—Early Green Glazed Pitcher.
Willett Collection.
See page 12.

9.—Jug, Green Glazed Buff Ware, Tudor Period.
No. 268–1903.

10.—Stove Tile, Green Glazed, Elizabethan.
British Museum.

See page 15.

11.—Candlestick, Glazed Red Ware, 1651.
British Museum.

See pages 16, 26.

12.—Tyg with Three Handles.
No. 4771–1901.
See page 24.

13.—Tyg of Wrotham Ware.

See page 26.

14.—Platter, Toft's Slip Ware.
No. 299–'69.
See page 28.

15.—Platter, Moulded Slip Ware.
British Museum.

See page 30.

16.—Platter, Moulded Slip Ware.
British Museum.
See page 30.

17.—Platter, Moulded Slip Ware.
British Museum.
See page 30.

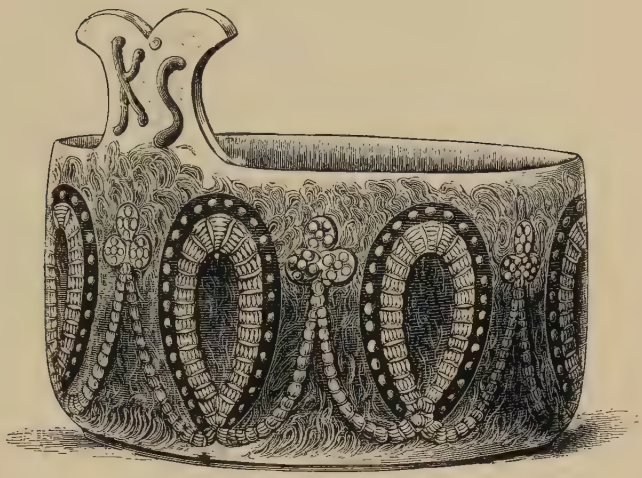
18.—Fountain, Slip Ware, 1678.
British Museum.
See page 31.

19.—Platter, a Fragment, Slip Ware.
No. 5566a-1901.
See page 31.

20.—Bowl, Slip Ware, 1755.
No. 4718-1901.
See page 31.

21.—Tyg, Slip Decoration, 1707.
British Museum.
See page 31.

22.—Posset Pot, Two Handles, Marbled, 1682.
No. 4717–1901.
See page 33.



23.—Piggin, Fine Marbling.
No. 4715–1901.
See page 33.

24.—Posset Pot, Two Handles, Combed Pattern.
No. 4719–1901.
See page 34.

25.—Sauce Boat, Agate Ware.
Schreiber Collection. No. 1037.
See page 35.

26.—Teapot, Astbury Ware.
Schreiber Collection. No. 1033.
See page 62.

27.—Jug, by J. Voyez, "Fair Hebe."
No. 1061–1873.
See page 38.

28.—Teapot, Pierced Shell, Tortoiseshell Ware.
No. 2124–1901.
See page 37.

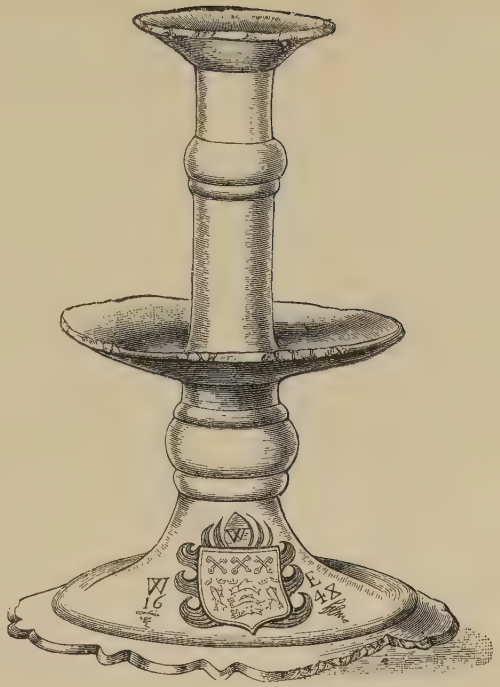
29.—Tea-Canister, "Pine Apple" Ware.
Schreiber Collection. No. 1069.
See page 38.

30.—Teapot, "Cauliflower" Ware.
Schreiber Collection. No. 1066.
See page 38.

X 5549.

31.—Bowl and Cover, Tortoiseshell Ware.
Schreiber Collection, No. 1049.
See page 38.

P



32.—Candlestick, Lambeth Delft, 1648.
No. 4752–1901.

33.—Wine Jug, Lambeth Delft, 1662.
No. 302–'69.
See page 41.

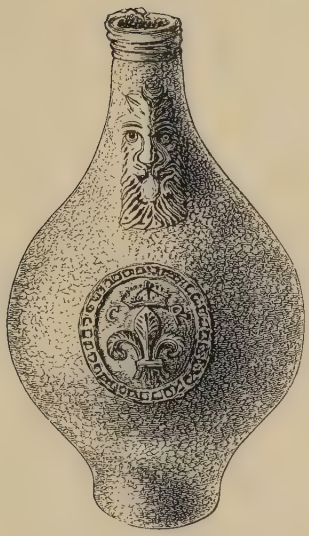
34 — Platter, "The Temptation of Eve," Lambeth Delft.
British Museum.
See page 45.

36.—Platter, "William III.," English Delft.
No. 3871–1901.
See page 46.

37.—Statuette, "Lydia Dwight," Fulham.
No. 1054-'71.
See page 51.

38.—Bust, "Prince Rupert," Fulham.
British Museum.
See page 52.

39.—Figure, half-length, "Lydia Dwight," Fulham, 1673–4.
No. 1055–'71.
See page 52.



40.—Cruche, Fulham.
Schreiber Collection, No. 850.
See page 54.

41.—Jug, Brown Stoneware, Fulham (?).
British Museum.
See page 52.

42.—Jug, Stoneware, Fulham.
Schreiber Collection. No. 853.
See page 54.

43.—Cup, Place's Stoneware.
No. 4762–1901.
See page 55.

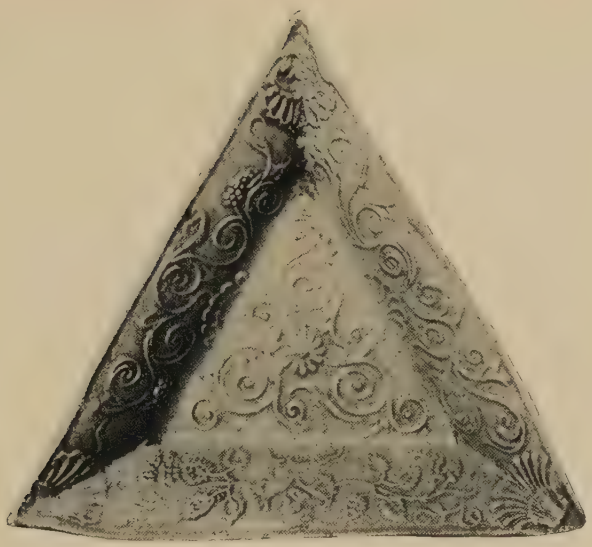
44.—Teapot, Style of Elers, Red Ware.
No. 3865–'53.
See page 60.

45.—Teapot, Drab and White Salt Glazed Ware.
Schreiber Collection. No. 975.
See page 68.

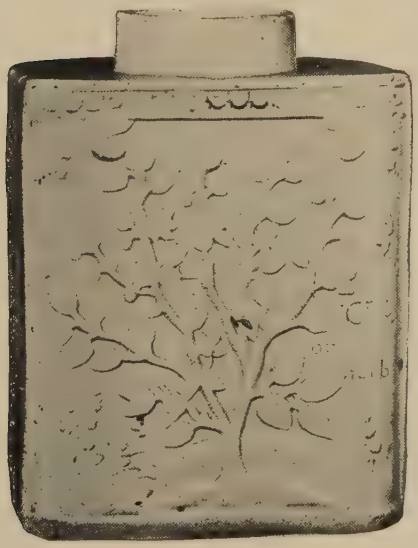
46.—Flask, White Salt Glazed Ware.
Schreiber Collection. No. 954.
See pages 68, 69.

47.—Flask, Enamelled in Colours, White Salt Glazed Ware.
Schreiber Collection. No. 953.

See page 75.



48.—Sweetmeat Tray, White Salt Glazed Ware.
Schreiber Collection. No. 908.
See page 68.



49.—Tea Canister, White Salt Glazed Ware.
Schreiber Collection. No. 958.

50.—Posset Pot, Scratched Blue, White Salt Glazed Ware.
Schreiber Collection. No. 888.
See page 69.

51.—Teapot in Form of a House, White Salt Glazed Ware.
Schreiber Collection, No. 991.

See pages 68, 70.

52.—Jug, Brown Stoneware, Nottingham.
No. 803 '72.
See page 81.

53.—Bear-Jug, Brown Stoneware, Nottingham.
No. 1180-'64.

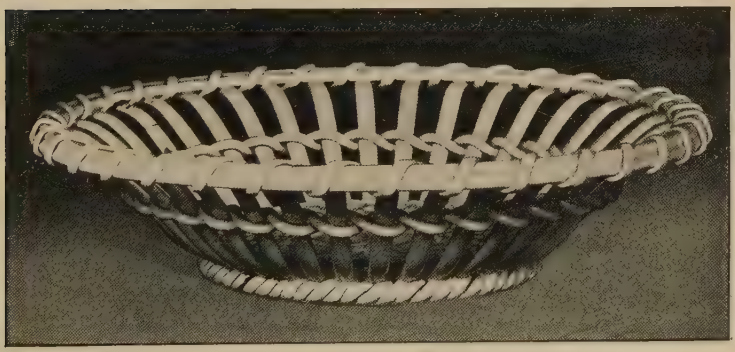
54.—Bowl, Bristol Delft.
No. 3616–1901.
See page 89.

55.—Plate, Bristol Delft.
Schreiber Collection, No. 828.
See page 86.

56.—Bowl, Liverpool Delft.
No. 3615-1901.
See page 91.

57.—Tile, Liverpool Delft.
No. 27–'74.
See page 92.

58.—Sauceboat, Wedgwood's Queen's Ware.
No. 423-'72.
See page 102.

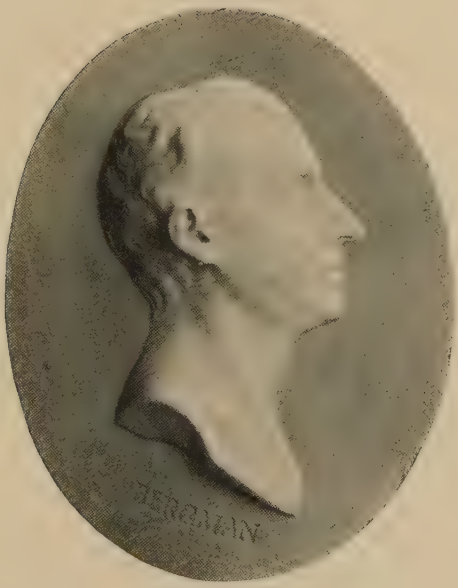


59.—Fruit Basket, Wedgwood's Queen's Ware.
No. 2314-1901.
See page 102.

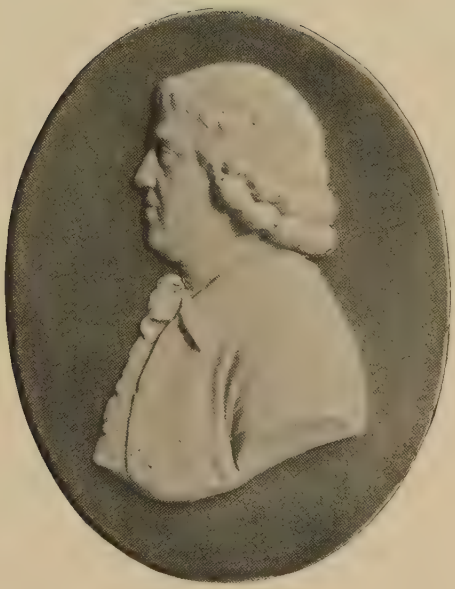
60.—Lamp, Black Basaltes, Wedgwood.
No. 4790-1901.
See page 104.

61.—Vase, Blue and White Jasper, Wedgwood.
No. 2416-1901.
See page 109.

62.—Pedestal, Green and White Jasper, Wedgwood.
No. 3466–'55.
See page 109.



63.—Portrait Cameo, Bergman, Blue and White Jasper, Wedgwood.
No. 1533–'55.
See page 110.



64.—Portrait Cameo, Wedgwood, Blue and White Jasper, Wedgwood.
No. 577–'86.
See page 110.

65—Jug, White Stoneware, Turner.
No. 2510–1901.
See page 115.

66.—Vase, Granite Ware, Neale & Co.
No. 1614-'71.
See page 118.

67.—Vase, Buff Terra Cotta, E. Mayer.
No. 2492–1901.
See page 118.

68.—Group, "The Vicar and Moses." Ralph Wood.
No. 92–'74.
See pages 73, 123.

69.—Group, "Mother and Child," Staffordshire.
No. 389–'72.
See page 124.

70.—Figure, "Fortitude," Wedgwood.
No. 52-'74.
See page 124.

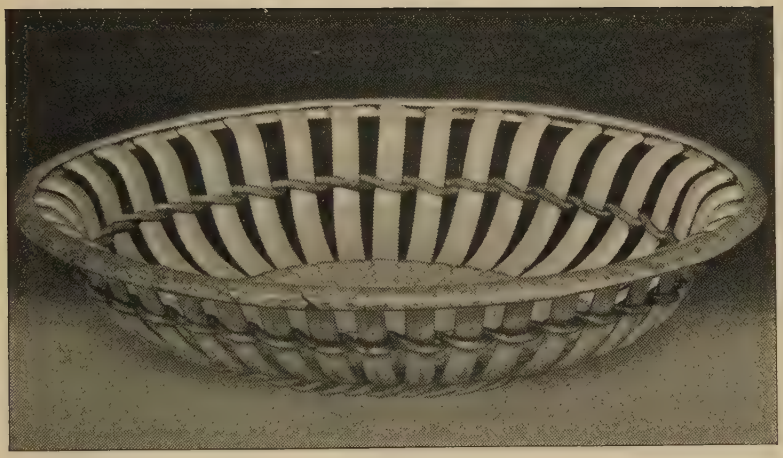
71.—Statuette, "Winter," Nealé & Co.
Schreiber Collection. No. 1191.

See pages 125, 126.

72.—Figure, Nun-Pigeon on Nest.
No. 2284–1901.

73.—Bust, "Air," Leeds.
Schreiber Collection, No. 1160.

See page 128.



74.—Basket, Cream Ware, Leeds.
No. 3540–1901.
See page 128.

75.—Chestnut Basket, Cover and Stand, Cream Ware, Leeds.
No. 3549–1901.
See page 128.

76.—Bust, "Admiral Lord Duncan," Herculaneum Pottery.
Schreiber Collection. No. 1119.
See page 137.

77.—Vase, Swansea Ware.
No. 3471–1901.
See page 142.

78.—Candlestick, Platinum Lustre, Wedgwood.
No. 877–1900.
See page 148.

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